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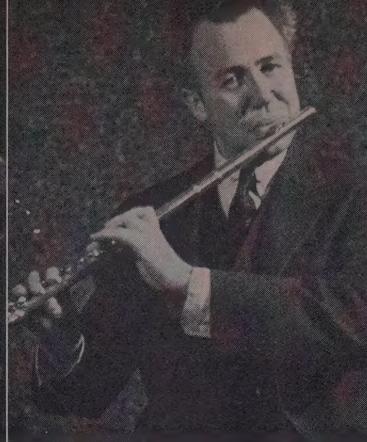
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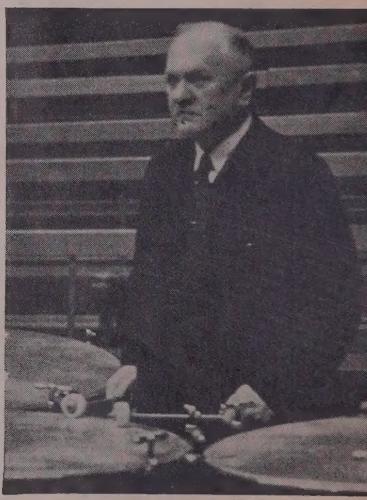
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(MAY 10TH)

VOCAL SOLOS

Cat. No.	Title and Composer	Range	Price
25176	Candle Light..Chas. Wakefield	Cadman	d-g....\$0.50
26132	Candle Light..Chas. Wakefield	Cadman	b flat-E flat.... .50

An exquisite poem by Lee Shippey in a musical setting of particular richness. This song has been adopted by the American Parent-Teacher Associations for Mother's Day Programs.

26002	Mother's Day..Frank H. Grey.....c-E....	.40
19695	Mother Calling!..Alfred Hall....E flat-g....	.40
17956	Mother..Stanley F. Widener.....c-F....	.40
	A song with an excellent text.	
24022	Old Fashioned Mother Of Mine	
	Richard Kountz.....d-E flat.... .60	
24021	Old Fashioned Mother Of Mine	
	Richard Kountz.....E-F.... .60	
24020	Old Fashioned Mother Of Mine	
	Richard Kountz.....F sharp-g.... .60	

The above song (published in 3 keys) is a song which will do anyone's heart good to sing or bear at any time, but it is particularly acceptable for Mother's Day.

25776	Little Mother..Evangeline Lehman....d-E....	.40
Dedicated to Mme. Schumann-Heink		

19632	Little Mother	
	Daniel Protheroe.....c sharp-D....	.50

18680	Little Mother O' Mine	
	Herbert Ward.....E flat-E flat.... .50	

6884	Mother O' Mine..B. Remick.....d-E....	.35
24043	My Mother's Song..John Openshaw..d-g....	.60

19404	Never Forget Your Dear Mother and Her Prayer	
	May Parker Jones.....d-F.... .40	

18696	Old Fashioned Dear..Cecil Ellis.....c-F....	.50
19420	Song of the Child, The..Manz-Zucca..d-F....	.50

The musically singer will appreciate the effective and dramatic qualities of this song.

QUARTET OR CHORUS

21232	Candle Light C. W. Cadman (Treble, 3-Pt.) ..	.10
20010	Rock Me to Sleep..Frank J. Smith..(Mixed) ..	.10
20456	Memories..Gertrude Martin Rohrer..(Mixed) ..	.10
35151	O, Mother of My Heart..C. Davis..(Mixed) ..	.15

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True and Loyal (Male—Secular)....Murray ..	\$0.06
We Strew Their Graves With Flowers (Male—Secular)	Murray .. .05
35154 Comrades' Song of Hope (Mixed—Sacred)	Adam .. .18
81 Lay Him Low (Mixed—Secular)....Smith ..	.10
Memorial Day (Mixed—Secular)....Nevin ..	.10

PIANO SOLOS

22573	Abraham Lincoln.....Blake	Gr. 2/2 .30
12131	Battle Cry of Freedom.....Renk	Gr. 3.. .25
11910	Decoration Day	Spaulding .Gr. 2.. .25
2534	Our Glorious Union Forever Howard	Gr. 3.. .35
18425	Our Invincible Union.....Rolfe	Gr. 5.. .50
11872	Taps. Military March.....Engelmann	Gr. 3.. .35

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Mother's Day

(MAY 10TH)

VOCAL SOLOS

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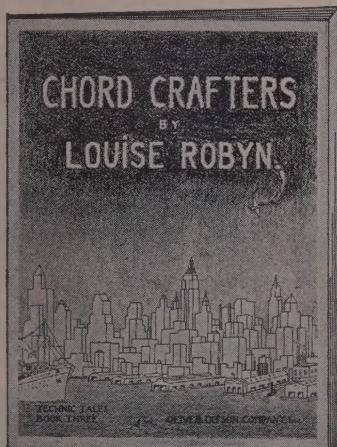


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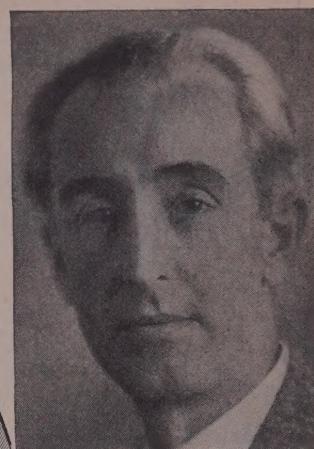
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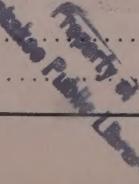
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ALL FINLAND joined in the festivities of the seventieth birthday anniversary of Jan Sibelius. The zenith was achieved in a gala concert at the Helsingfors Exposition, with an orchestra of one hundred musicians, a chorus of five hundred voices, and an audience of seven thousand. The Minister of Fine Arts delivered to Sibelius an address in the name of the President of the Republic; and M. Kivimaki, Minister-President, presented to the master, for the Finnish people, a crown of laurel.

THE GUITAR ORCHESTRA of Madrid has triumphed in a concert at the Alkazar Theater, in a program devoted to the works of Breton, Granados, Chapi, Albéniz, Serrano and Giménez. A standard for American organizations of this type!

DR. WALTER DAMROSCH has been elected president of the National Institute of Arts and Letters, to succeed Governor Wilbur L. Cross of Connecticut.

THE COVENT GARDEN season of International Opera will open on April 27th, with "The Ring" of Wagner leading in the standard repertoire. Sir Thomas Beecham, Wilhelm Furtwängler, Hans Knappertbusch and Vincenzo Bellezza will conduct; and among the leading singers will be Kirsten Flagstad, Elizabeth Rethberg, Rudolf Bockelmann, Ezio Pinza and Giacomo Lauri-Volpi.

JOHN L. SEVERANCE, munificent musical patron of Cleveland, Ohio, died on January 16th, at the age of eighty-two. It was through his gifts of time and resources that the Cleveland Symphony Orchestra became possible.

THE COTTAGE at Broadheath, England, in which Sir Edward Elgar was born, and which he loved and visited often, even after he had become the most important figure in British music, has been acquired by the Worcester Corporation and, with the aid of a popular subscription, will be filled with manuscripts and other objects used and cherished by the master, as an Elgar Memorial.

THE "FOURTH SYMPHONY, OP. 53," of Albert Roussel had its first performance in New York when, on January 11th, it was given at Carnegie Hall, by the Boston Symphony Orchestra with Serge Koussevitzky conducting. It failed, however, to create the enthusiasm which had marked its world première, at Paris, last year. Its form is more suite-like than symphonic.



ALBERT
ROUSSEL

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

BUT FIVE AUTOGRAPHED COPIES, which Francis Scott Key made of *The Star Spangled Banner*, are known to be in existence. Col. Louis J. Kolb of Philadelphia is reported to have recently paid \$5,500 for one of these.

THE CONCERTS-LAMOUREUX offered to Paris, on January 12th, Nicolas Orloff as soloist in the "Second Piano Concerto" of Rachmaninoff, with Eugène Bigot conducting.

DR. EDGAR STILLMAN KELLEY was the guest of honor at the fortieth concert of the American composers series of the Rochester Philharmonic Orchestra, on January 16th, in the Eastman Theater, with Dr. Howard Hanson conducting. Dr. Kelley's "New England Symphony" was the chief work on the program, which included the *Kaintuck*, for piano and orchestra, of William Grant Still.

THE ROYAL AUCKLAND CHOIR recently gave a concert for which the program included a *Hymn to Apollo* by Gounod; *On the Sea* by Dudley Buck; and *Stars of the Summer Night* by Hatton. Dr. W. E. Thomas, a native composer, was represented by two movements from a string quartet and selections from a choral work, "The Nativity."

ARTHUR HONEGGER is reported to have completed a new opera on the subject of "Joan of Arc," with the libretto by Paul Claudel.

THE TORONTO SYMPHONY ORCHESTRA, with Sir Ernest MacMillan conducting, gave on January 7th a Beethoven Program, which included the "Pastoral Symphony, No. 6, in F"; the "Emperor Concerto, No. 5, in E-flat," for piano and orchestra, with Carl Friedberg as soloist; and the "Leonore Overture, No. 3."

THE "ROMEO AND JULIET" of Berlioz has been given performance by the Concertgebouw of Amsterdam, Holland, with chorus, soloists, and Willem Mengelberg conducting.

THE GUILDHALL SCHOOL OF MUSIC, subsidized by the London County Council and largest (in attendance) of the music schools of that metropolis, has expanded its work and hereafter will be known as the Guildhall School of Music and Drama.

MAHLER'S "Symphony in C minor, No. 2," had its first performance in Cleveland, Ohio, when on January 2nd it furnished the program of the Cleveland Symphony Orchestra with Artur Rodzinski leading.

THE ONE HUNDREDTH ANNIVERSARY of the birth of W. S. Gilbert will be celebrated during the present year, by widespread presentations of the Gilbert and Sullivan operas.

THE SALZBURG FESTIVAL is announced to run from July 25th to August 31st. Toscanini will conduct "Fidelio," "Falstaff" and "Die Meistersinger"; Bruno Walter will lead for "Don Giovanni," "Tristan and Isolde," "Orpheus" and "Der Corregidor" (by Wolf); and Weingartner will conduct "Cosi Fan Tutte" and "The Marriage of Figaro." These three masters, and Pierre Monteux, will lead orchestral concerts; and there will be the usual miscellaneous programs.

A SUITE from "The Maypole Lovers" by Rosseter G. Cole, had its first hearing when on the program for January 9th of the Chicago Symphony Orchestra under the baton of Dr. Frederick Stock.

THE CENTENARY of the birth of Camille Saint-Saëns, which occurred on September 9, 1835, was celebrated in London, at the Promenade Concert of September 3, by a program of the master's works, including the "Symphony in C Minor" for orchestra, organ and piano, and the "Concerto in C Minor" for piano and orchestra.

DIMITRI MITROPOULOS, director of orchestral studies in the Conservatory of Athens, Greece, was guest conductor of the Boston Symphony Orchestra for two pairs of concerts, having made his débüt on November 30th. He is described as "an intellectually-looking man who proved himself a conductor of skill and emotional intensity."

THE MUNICIPAL COUNCIL of the city of Amsterdam, Holland, has refused to grant to the Wagnerian Society its usual subsidy of four thousand florins, because the Society has announced that for 1936 it will present only German ballets.

DUNEDIN, NEW ZEALAND, has a Junior Orchestra of ninety young musicians under the skilled direction of Roy Spackman. The object of the organization is not only the making of music but also the fitting of the members for later places in senior musical groups.

THE BOSTON SYMPHONY ORCHESTRA has been giving an annual series of concerts in New York, for the past fifty years.

THE "BÓRIS GODOUNOFF" of Moussorgsky had its first performance in England in the original version of 1868-69, when on September 30th it opened the season at Sadler's Wells. It was sung in the "real," not "balletist's," English of M. D. Calvocoressi; and the press reports that Sadler's Wells has done nothing better.

"LA NUIT DE NOËL," a cantata by Evangeline Lehman, had its world première when given on December 2nd, 1935, at Carnegie Music Hall of Pittsburgh, Pennsylvania. There was a cast of over three hundred, with dances arranged and led by Ruth St. Denis. The production, led by Ferdinand Fillion, with Maurice Dumesnil at the piano and Harvey Gaul at the organ, was very enthusiastically received.

DAME CLARA BUTT, most eminent of English contraltos of the former generation, died on January 23rd, in London, at the age of sixty-two. Her professional débüt was made in a performance of Sullivan's "Golden Legend," at Albert Hall, with Emma Albani, Edward Lloyd and Sir Charles Santley completing a notable quartet. She sang, by command, before Queen Victoria, King Edward VII and King George V, and then in 1931 retired from a brilliant career of thirty-one years.

SARDANE, a composition for thirty-two violoncellos, by Pablo Casals, has been successfully received in both Paris and Madrid.

THE PORTLAND SYMPHONY ORCHESTRA (Oregon) celebrated on January 12th its silver jubilee; when supporters of the organization, during the last twenty-five years, gathered in the Auditorium and listened to a repetition of the program offered at its first concert, on November 12, 1911, in the old Marquam Grand Theater, of which Dvořák's "New World Symphony"—then comparatively new—was the chief work offered.

MOZART'S lately discovered ballet, "Die Liebesprobe," is scheduled for early presentation in several of the leading opera houses of Germany and Switzerland.

SAMUEL LIONEL ROTHAFFEL, familiarly known throughout the theatrical world as "Roxy," passed away on January 2nd. Born July 9, 1882, at Stillwater, Minnesota, from producer of an amateur show at Carbondale, Pennsylvania, he rose to a position as the most spectacular figure in the motion picture world, a distinctive feature of his career having been the introduction of the full symphony orchestra into the theater.

ARNOLD BAX has a "Sixth Symphony" to his credit; and it was first heard in public when on the program for November 21, 1935, of the Royal Philharmonic Society, of London, with Sir Hamilton Harty conducting.

DR. CARL BUSCH has been the recipient of a testimonial gift of one thousand dollars from the Kansas City Federation of Music Clubs, as a tribute for his wonderful service to the musical culture of the community, in his almost fifty years of residence. Internationally famous as a composer, he was the founder of Kansas City's first symphony orchestra. Some years ago his native Denmark bestowed knighthood upon him in recognition of his service to Scandinavian music in America.

(Continued on page 261)



DAME
CLARA BUTT



DR. CARL
BUSCH

Make music a companion, not a taskmaster.

MUSIC STUDY EXALTS LIFE

What Public School Music Needs

THE HOST CITY, this year, for the Music Educators' National Conference (formerly Music Supervisors' National Conference) is New York. This, the largest convention of musical interests held anywhere in the world, opened on March 29th, for a five-day session, with the headquarters in the Hotel Pennsylvania.

The Etude has solicited the opinions of a large group of the foremost men and women in this field and takes pleasure in presenting herewith extracts from a number of very constructive letters which should be read with great interest by all who have at heart the concern of musical progress in America.

These letters express a great variety of opinion; from them, however, one important observation is that music, perhaps more than any other study, extends from the school to the community and links the educational system with the home. It is also one of the studies which may be carried on until it becomes a very vital part of the adult life of the student.

Many of our supervisor friends replied at considerable length but the limitations of this editorial are such that we can present only brief quotations, retaining other material for more extended presentation later.

Many of our writers have been presidents of the Music Educators' National Conference.

Mr. Edward Bailey Birge, head of the Public School Music Department of the University of Indiana:

"The greatest need of school music now and always is an active partnership between teacher and pupil in the study and enjoyment of the best music obtainable."

Miss Ada Bicking, Director of the Arthur Jordan Conservatory of Butler University at Indianapolis and one of the best known authorities on public school music:

"School music is being considered as quite a definite entity, functioning in the educational program and contributing in a large way to the school life. If the school music education program could be made a more virile thing with a 'carry-over' into the family and community life, or considered a thing not of itself alone, but rather blended into the sum total of experiences and the necessities of life, then would it be fulfilling its mission."

Mr. George Oscar Bowen, of Tulsa, Oklahoma (former president of the Music Educators' National Conference):

"The greatest challenge to all education today is that we must 'provide for the ever increasing leisure hours,' and make possible 'more wholesome and richer living.' But this is not for today and its present generation of work-

ers. We are too late for that. We must educate the young people of today, starting in the beginning elementary grades and continuing on up through junior and senior high school, and possibly through college, until they come to appreciate the fact that they must be responsible for their actions in the ever increasing 'leisure hours.' Public school music educators should lead all other educators in the social sciences, for music, more than any other subject, is needed by every human being, and particularly is it needed in times of leisure. 'Music is Life. It follows, therefore, that education in music should furnish opportunity for happiness and fuller living; an opportunity for the child to become at his own level, a child musician; an opportunity for him to discover music for himself and himself musically."

Mr. William Breach, Director of Music of the Public Schools of Buffalo, New York (former President, Music Educators' National Conference):

"My first reaction is to think of the great need we have for definite carry-over of the music work in the schools with the community. We develop fine school choruses, bands and orchestras, and are producing remarkable instrumental class work, and as yet, there is very little tangible evidence in most communities of any carry-over into community life. As soon as most of the pupils leave school their active participation in music seems to be at an end. Surely, if we are to justify the expenditures now being made for music instruction, music supplies and music equipment, we must bridge over this gap."

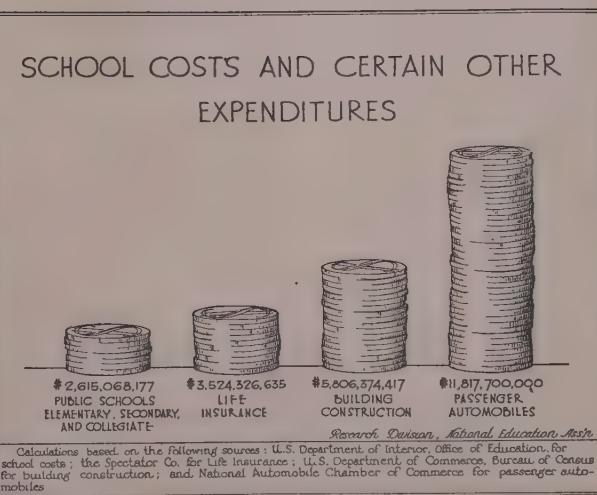
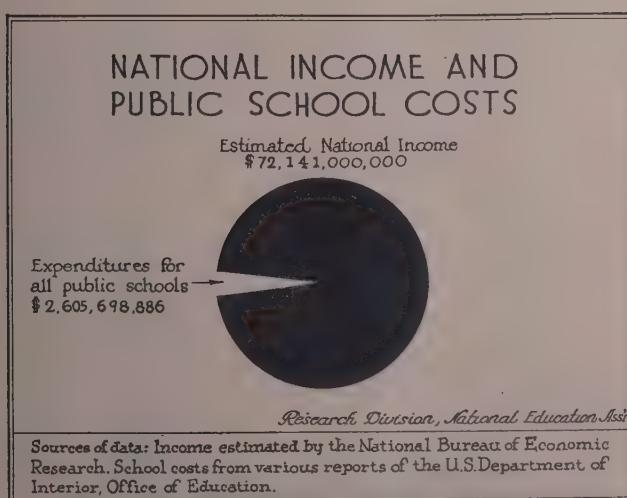
Mr. Walter Butterfield, Director of Music of the Public Schools of Providence, Rhode Island (former President, Music Educators' National Conference):

"I am inclined to think that our greatest need is thoroughly trained teachers who can lead boys and girls in their music study so that they will receive the full force of what music has to give them. I mean this to cover both the intellectual and emotional aspects of music."

Mr. Russell Carter, Supervisor of Music, The University of the State of New York:

"To my mind, the greatest present day need in the field of school music is that the teachers and supervisors of music shall fully realize that the aim of music instruction is the intelligent performance of music, up to the ability-level of the pupil."

Dr. Frances E. Clark, founder of the Music Educators' National Conference and for years director of the musical educational division of the RCA Victor Company, Inc.:



THESE STRIKING GRAPHS WERE MADE SOME FIVE YEARS AGO, BUT THEY ARE STILL RELATIVELY ACCURATE

"1. Better training of the special teachers and supervisors of music, requiring a higher order of musicianship.

"2. A deeper realization of the value of music in education, on the part of school executives, resulting in a more equitable time allotment in the school day for music work, in a larger number of courses offered, and in a number of teachers employed on a parity with other subjects of like importance.

"3. Vigorous efforts on the part of all educators and musicians alike to establish music as a fundamental in the state curricula of every state in the Union, with the concomitant necessity of placing music in the required subjects for examination and licensing of all teachers.

"4. The allocation of school funds to equip and maintain the music courses in appreciation, orchestra and band.

"5. A continuing raising of standards of material used in schools—better songs and higher type of choral material, the highest type of illustrative material for appreciation, and an ever increasing demand for higher class selections for school bands and orchestras."

Mr. Louis Woodson Curtis, Supervisor, Music Section, Board of Education, Los Angeles, California:

"It seems to me that the greatest present day need in the field of school music is a more intelligent administration of the music program on the part of general educators, members of boards of education, superintendents of schools, principals, and classroom teachers.

"Specialists in the field of music education have developed a rich and comprehensive program of instruction, the successful fulfillment of which depends upon a generous time allotment for music, the assignment of qualified teachers to carry out this program, and the allocation of sufficient funds for the purchase of adequate equipment and material. There is undoubtedly an increasing interest in and enthusiasm for music, in the school administration circles; but it is important that that interest and that enthusiasm be practical instead of purely sentimental.

"Fortunately for me, personally, so far as Los Angeles is concerned there is an intelligent appreciation of the value of music, on the part of our local administrators; although our music departments are still feeling the sting of the depression, as are other fields, academic and special."

Dr. Hollis Dann, Director of Music Education at New York University (former President, Music Educators' National Conference), writes as to the greatest need in his field:

"1. Adequate musical education for the supervisor and classroom teacher.

"2. Better music used from kindergarten to college."

Dr. Peter Dykema, Professor of Music at Teachers' College, Columbia University (former President of Music Educators' National Conference):

"1. A clearer formulation of the place of music in life.

"2. Better prepared teachers.

"3. More understanding superintendents and boards of education."

Mr. Will Earhart, Director of Music of the Public Schools of Pittsburgh, Pennsylvania (former President of the Music Teachers' National Conference):

"Public school music, in General Education, should seek an inner experience of music's beauty and power. Public demonstrations are secondary."

Mr. J. Henry Francis, President of the Southern Conference for Music Education, Charleston, West Virginia:

"I believe we need a clearer, more complete understanding by and between the public at large, and educators generally, as to what has been, should, and can be done in the way of music education, to aid in enjoyable living and the development of our citizenry."

Mr. Karl W. Gehrken, Professor of the School of

Music at Oberlin University (former President, Music Educators' National Conference):

"The greatest present day need in the field of school music is a larger number of teachers who are, on the one hand, excellent musicians and who, on the other, love music so sincerely that their enthusiasm will cause millions of children in the public schools to develop a deeper and wiser and more ardent love for the tonal art."

Mr. T. P. Giddings, Director of Music, Board of Education, Minneapolis, Minnesota:

"Money. It is all in one word. With this in plenty, we could buy the necessary instruments for the development of the instrumental side. This is the coming thing, and it has hardly commenced. Teachers. Class teachers that can really teach a lot of pupils at once. Music study has been too expensive. It must be cheapened; and to do this a new type of teacher must be developed. They are coming on rapidly but not expert enough as yet. Public opinion is already developed. Fulfillment is what is needed."

Mr. Glenn Gildersleeve, Director of Music Education, Department of Public Instruction, Dover, Delaware:

"Less than half of American children have school music. Provisions for teaching music in poor and rural districts is our greatest need. To encourage this there should be provided: (1) More federal and state aid for equalizing educational opportunities; (2) Increased recognition of music as a regular school subject by state and county departments of education; (3) Additional music certification requirements for grade teachers; and (4) Improved techniques of supervision whereby music teaching may be effectively directed by itinerant special teachers who visit classrooms much less frequently than is the present practice in large city systems, thus reducing the cost of supervision so that poorer districts can afford the service."

Miss Mabelle Glenn, Director of Music of the Public Schools of Kansas City, Missouri (former President of the Music Educators' National Conference):

"The public schools have taken the 'high hat' off of music in America; it is no longer for the privileged few. Wherever it has been well taught in the schools, every child knows the joy of music making; for the idea of one's own activity in the arts being essential to the pursuit of happiness is accepted generally."

"In these days the bars are down; for the general educator has come to realize that music is a fundamental need. He has said to the music educator, 'Widen the horizon of every child through experience in music.'

"You ask, 'What is the greatest need in the present time?' I should say, teachers having vision and training. The day is past when a person, who is an enthusiast only, may be a successful supervisor of music. That person must be trained to get results. Also the day is past when a person trained in vocal music can take charge of the instrumental classes, and *vice versa*. If the members of a chorus experience those 'moments when the soul is dilated and the universe enlarged' it is because that chorus is under a director who understands the possibilities and limitations of the human voice. Recently I have heard choruses directed by very fine instrumentalists, and the enunciation was so bad that three-fourths of the enjoyment to participants and listeners was lost. The same thing occurs when a person with vocal training is put in charge of instrumental work. Children cannot be blamed for becoming discouraged and deciding that music is not for them, when they are placed under teachers who do not understand the thing they are teaching. I should say the right kind of training schools for music supervisors is the great need in America. Schools where ideals are high, where

(Continued on Page 262)

"One of the secrets of keeping young is to spend a part of one's time with youth. What is more inspiring than to see these little tots as well as youths starting out on the voyage of life?"



MR. AND MRS. HENRY FORD
(In a section of their large collection of musical instruments)

"I haven't any doubt at all that all of us would be a great deal better, happier and healthier, if we realized the benefits of singing. It is one of the healthiest exercises of all."

"Start the Day with a Song"

A Conference with the World's Most Famous Industrial Leader

Henry Ford

Secured expressly for THE ETUDE MUSIC MAGAZINE

THE FOLLOWING CONFERENCE was secured after long negotiations with Mr. Henry Ford, largely because THE ETUDE feels that its readers should be acquainted with the distinctive and original educational ideas and ideals of a man who has always thought for himself, copied no one, and who has taken time to devote his energies to the development of plans in education which might otherwise have been lost. The material upon which this conference is based was obtained by the Editor during several hours in company with Mr. Ford, inspecting the evidences of the educational ideals in which he is most interested at Greenfield Village, Dearborn, Michigan (Dearborn is adjacent to Detroit).

Mr. Ford, now in his seventy-second year, has the liveness and agility of a man of half his age; and the quickness of his intellect is amazing. His simple honesty of expression, his lightning grasp of new problems, his astonishing memory and his absence of cant impress one instantly. Perhaps the best way in which to describe his personality to Americans is that he is "just folks." In walking through parts of his vast undertakings he repeatedly addressed great numbers of his employees by their first names and thus indicated the existence of a democratic feeling which is ideally American.

Where Mass Production Reigns

NO ONE who has not actually visited the Ford enterprises, industrial and educational, at Dearborn, Michigan, can have any conception of the immensity of

these interests. Greenfield Village is only a small part of the vast Ford activities, but they are of immense pioneer significance. At the River Rouge plant, where from six to seven thousand automobiles are made daily, the factories are two miles square. One building is over one mile long. Scores of acres of parking space are required to provide for the thousands of cars of the employees. The body of workers there may run as high as one hundred thousand—larger than many of the standing armies of the world—and this is a standing army of peace. The total number of Ford workers throughout the world has soared to two hundred thousand. It has been roughly estimated that at times there are, directly and indirectly, upwards of half a million people deriving their income from industries dependent upon this great industrialist.

Despite the enormity of the Ford enterprises, every little corner throughout the immense Ford operations has an air of tidiness, orderliness and a lack of litter that instantly attracts attention. Everything is polished up like a new penny; and wherever one goes, save in the replicas of venerable buildings, there is the impression of a new enterprise just opened for business.

Greenfield Village at Dearborn, in which Mr. Ford is making magnificent efforts to preserve the fundamental American evidences of culture and achievement, is in itself a monument to his ideals which is certain to become a great shrine of Americanism. To have the privilege of going through this village and the adjacent Edison Institute, with its enormous and remarkable collection of Americana, with Mr. Ford in

person, is an opportunity of a lifetime. His personal intimacy with all the details of this vast assembly of objects of artistic, industrial and social interest, is notable. From a rare Duncan Phyfe chair to a German street piano (such as was prevalent everywhere in our cities in the last century), Mr. Ford passes with the keen observation of a trained connoisseur. Personally, it is a delight to note his enthusiasm, his simplicity and his graciousness.

Naturally, this great industrialist is carefully guarded by numerous able aides against any who would strive to make invasions upon his valuable time. It would be impossible for him to meet more than a few of the ceaseless number of people who desire to see him.

A Project in Study

IN ORDER to comprehend the far-reaching nature of Mr. Ford's educational projects at Greenfield Village, a description of the Edison Institute and Greenfield Village is desirable.

Two hundred acres at Dearborn, Michigan, have been set aside for an educational project which reflects the ideas of its founder, Henry Ford. The name "Edison" typifies the spirit of the institution. Mr. Ford has named it after his friend, Thomas A. Edison, who has been an inspiration to him and many others in his untiring work. Serving the institute is a museum which is really a textbook of human and technical history. The museum is intended to minister to the student type of mind; that is, its purpose is primarily educational.

The museum building is fronted by a

group of units containing classrooms, workshops, libraries, auditorium and executive offices. These buildings are architectural reproductions of Independence Hall, Congress Hall and the old City Hall of Philadelphia. The reproduction of Independence Hall is the center unit, which is joined by arcades and corridors to the exhibition building in the rear, the auditorium on the left, and galleries and classrooms on the right. Visitors enter the museum through the door of the central unit. As the exhibits are not yet completely installed, the public is being given an opportunity to see the methods and labor involved in arranging the material.

The very great size of this museum, even in its present state, is indicated by the fact that the main exhibition hall includes eight acres.

Musical Treasures

THE MUSICIAN visiting the museum will be interested in the many old musical instruments which Mr. Ford has assembled, and especially since it is only a fraction of his large collection, which will be placed upon display later. Among other rare instruments, Mr. Ford owns the famous Maud Powell Guarnerius violin. In his home is an Estey pipe organ.

Supplementary to this group and adjoining it on the east is the historical Greenfield Village. Here the handicraft arts of the past are presented as they were practiced in their original environment of public buildings and residences, which in their turn illustrate the development of architectural types.

In Greenfield Village there are already over fifty original buildings and restorations, all of great historical significance, including the birthplace of William H. McGuffey, author of the famous McGuffey Readers, the courthouse where Lincoln practiced, the large Edison Menlo Park group, where many of the famous inventor's creations first saw light, the house in which Stephen Foster was born, Luther Burbank's office, and the little brick shed where Mr. Ford built his first automobile.

The nation is familiar, through radio, with the Sunday night hour, in which the Ford Motor Company, Mr. Henry Ford, Founder, and Mr. Edsel Ford, President, present the Ford Symphony Orchestra under Victor Kolar, together with world famous artists. Fred Waring also conducts each week an hour of lighter music. It has been estimated that over a million and a half dollars is spent yearly upon these remarkable concerts. The symphony hour, with the homely and inspiring addresses of Mr. W. J. Cameron, have unquestioned value in our American musical and intellectual life.

The Etude considers it a matter of very great good fortune that Mr. Ford consented to give our readers his time and interest, which have enabled us to prepare the following unusual conference with the world's greatest industrial leader.

* * *

Beginning With Music

START THE DAY with a song! That is the way in which we begin each day at Greenfield Village, at the chapel of Martha-Mary, in which all of the students of the school, from kindergarten to high school grade, assemble. Singing is a mental tonic which is most beneficial. It seems to awaken and quicken the mind and to make it more alert for impressions—those very impressions which, when absorbed in youth, stay with us for a lifetime.

"In this chapel the students hold their morning opening services, which embody inspiring recitations, hymns and songs. Each morning, with few exceptions, of the past six years, whenever I have been at home I have attended at eight-thirty these opening exercises. I am sure that singing contributes splendidly to starting the day right. The children love to sing the simple songs and hymns; and I find it a very refreshing and exhilarating ex-

perience to be present and listen to them. I would not miss it for anything.

"One of the secrets of keeping young is to spend part of one's time with youth. They are the newest things in the world—fresh from the Invisible—and they are the dawning future. What is more inspiring than to see these little tots as well as the youths starting out on the voyage of life? It is not only that they as individuals are in their formative years—in them the world of the future is in its formative years too. We can get, through their youth, some glimpses of what that world may be. What we are trying to do at Dearborn is to set before them the best of the world to date, so that they may choose what they need and take it into the future with them. We have no illusions about 'bringing up' the young folks—it is just a question with me whether they do not 'bring up' us adults. Children have a great influence on grown-ups. We hope our influence on them is as helpful. At least we are trying to make it so. And music is one of the means to this end. We inherited music—we must bequeath the best of what we have received. If these young people are the future, is it not a splendid thing to see the future come singing?

A Musical Tonic

"I HAVEN'T any doubt at all that all of us would be a great deal better, happier and healthier if we realized the benefits of singing. Everybody who can sing at all ought to do so—every day if possible. It is one of the healthiest exercises of all. The process of breathing and exercising the diaphragm is alone invaluable. I do not know whether the vibrations of singing have any beneficial effect upon the body, but I do know that there have been cases of stammering which have seemingly disappeared after regular daily singing. I have seen this in our own schools. Get the kind of music you like, go to it with a lusty good will, and see if you do not feel like a different person after a few weeks of singing every day.

"My own musical knowledge in youth was limited to singing, and to playing the fiddle and the jew's-harp. But I am immensely fond of the music I like. Please make that distinction. It has always seemed to me a great mistake for people to say that they like certain kinds of music, when what they really mean is that they do not want to be regarded as deficient in taste

or lacking in appreciation. That is a false attitude. Even great musicians do not all like the same music. No one should pretend to like anything which is often a punishment for them to hear—especially after an honest attempt has been made to remove one's dislike. Why not be frank? If you don't find pleasure in certain music, say so. Other people may be genuinely delighted with this same music. Let us cheerfully agree that a variety of tastes is necessary to the universality of music. Certain music that I hear often bewilders and bores me. Other men tell me it is the same with them—yet all of us confess to a liking for music.

A Shrine of Simple Art

"MUSIC, such as that of Stephen Foster and others of his type, delights me immensely. For one thing, it speaks of things I used to know—it has deep association with my boyhood and later experiences. I enjoy these lovely simple themes, and I know that millions of others must enjoy them. Because of this, I purchased the birthplace of Stephen Foster and had it moved from the original site (in a run down section of Pittsburgh, Pennsylvania) to Greenfield Village at Dearborn, so that it has become a permanent shrine, where millions may see it in the future. Let's go in and look it over. So many tales have been told about the poverty of Foster that you are probably surprised to note that though this house is small, it was evidently the home of people of culture and refinement. At the time that Foster was born, however, the house was heavily mortgaged. Despite the earnings from his songs, Stephen Foster died in New York without means. His brothers became prosperous and in this way retained the fine old family heirlooms almost intact; and their descendants were so generously appreciative of our efforts to preserve the old home that they presented us these rare pieces which once were used by the Foster family and which now enable us to present the home almost precisely as it was when Foster was a boy.

"The fire in the fire-place, which I hope will be a perpetual fire, was lighted from fire sent us by Stephen Foster's daughter, Mrs. Marion Welch, just a few days before she passed away. The fire was sent in two lanterns, both of which, after their primary mission of lighting the household fire was finished, were themselves kept burning. She

knew the old house well—her famous father had often pointed it out to her. A Hammond Electronic organ, with inconspicuous loud speakers in all rooms, has been installed, so that visitors may hear the Foster melodies when they are inspecting the house."

Meanwhile, three musicians played for Mr. Ford, Foster's "Old Kentucky Home," using the organ, a vibraphone and dulcimer. The perpetual fire, of which Mr. Ford spoke, is a part of his far-reaching scheme to make the wonderful collection at Greenfield Village a living museum of the past. Fires in furnaces and hearths, started by famous men (Thomas A. Edison, Herbert Hoover, and others), are now burning and will be kept burning in perpetuity.

(Mr. Ford's extraordinary Interview will be continued in *The Etude* of next month.)

Pianos Return

THE following clipping from *Vancouver Province* has been widely reprinted in papers from coast to coast. Many American manufacturers are reporting similar results.

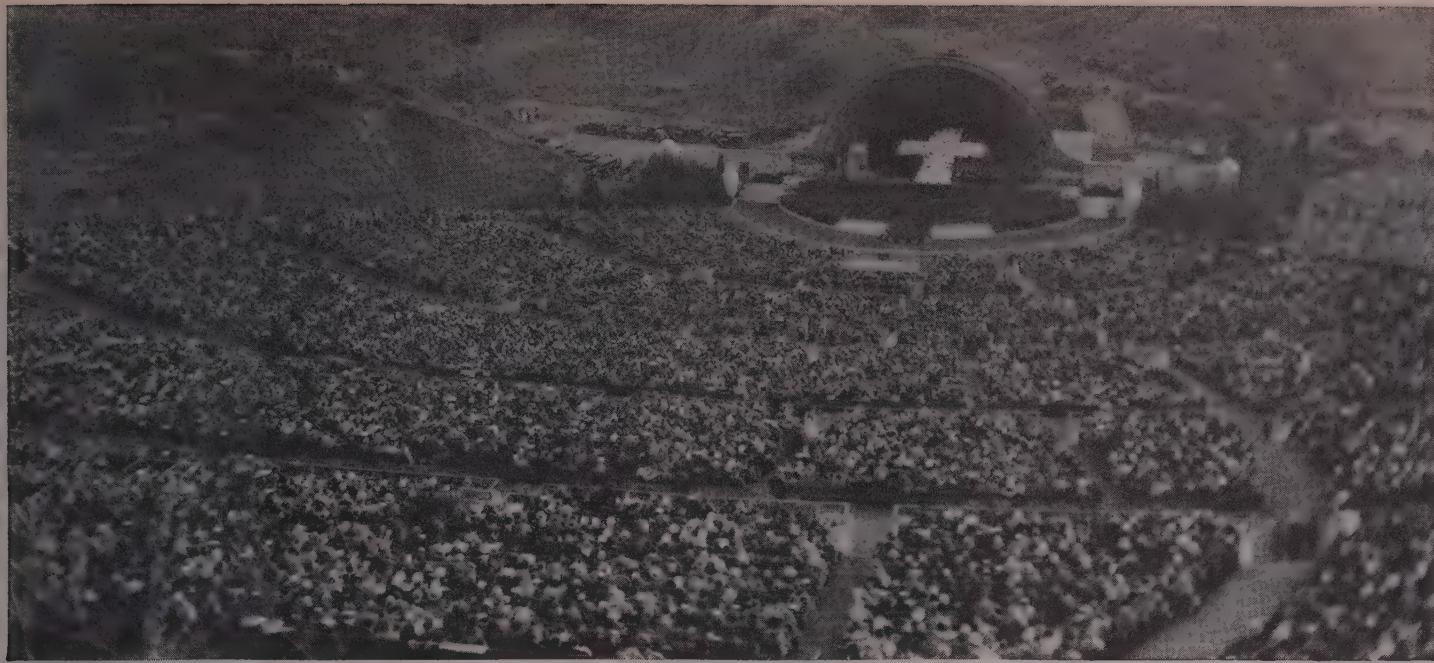
"Four or five years ago—that is to say, before the slump—the saddest men and women in England were those who were trying to sell pianos or teaching others how to play them.

"Today there is an unexpected boom, not only in the teaching, but also in the manufacture of the piano; and one London factory alone is producing over two hundred instruments a week. Inquiries among music schools and teachers disclose the fact that not since the palmy days immediately after the war—when the amateur jazz band came into being—have they had so many pupils. Many of the schools and teachers, indeed, who a year ago were on the verge of bankruptcy, have now waiting lists for pupils.

"A large portion of these new pupils are young men and women in their early twenties, who in the old days would have learned to play the piano as small children at school. The explanation generally offered today is that the novelty of listening-in has worn off, and music on the air is as commonplace an affair in most homes as turning on a tap in the bathroom."



GREENFIELD SCOTCH SETTLEMENT SCHOOL



EASTER DAWN AT THE HOLLYWOOD BOWL

Easter Dawn in Music

By Nancy D. Dunlea

MORE AND MORE frequently Easter religious services are celebrated at dawn. Music and nature are combined to emphasize the beginning of a new season which symbolizes a spiritual hope. Therefore these early services, held at an impressive hour, require special planning from the musical standpoint, to realize the full beauty that is possible.

Easter sunrise services, however, are not held exclusively out-of-doors. Because it is a custom, growing in community favor, to greet the dawn with appropriate music to make this religious festival joyously significant, more and more the Protestant churches are arranging services within the church or in a suitable building, as well as on hillsides.

In Southern California thousands united last season in musical and religious services in outdoor locations. But Easter dawn services were held indoors, for example, at the McCarthy Memorial (Christian) Church in Los Angeles, to fill the increasing demand for this type of festival for those who could not go to more distant outdoor services. In climates where open air services are unsuitable, or on days when weather is unfavorable, the indoor Easter dawn service is of practically equal significance.

A sunrise service can be as simple or as elaborate as worshipers and resources decide. But a great deal of the awe and mysticism that pervades this early hour in a religious service depends upon the music used. The crowd may or may not catch all the words of a sermon, but music is a language that all hear on the farthest hill, or the highest balcony. It is even heard, via radio, by the shut-in, who thus participates. Music indeed is such a large part of the Easter sunrise service that clergymen recognize it as drawing eager worshippers. Equally important, for those attending, is participation in the music.

In the Hollywood Bowl, probably better known for its "Symphonies Under the Stars" each summer, the following program for Easter 1934, illustrates the wisdom of congregational singing:

Trumpets—*Gloria Patri* Meineke
All Hail the Power of Jesus' Name
Oh What a Wonderful Savior

Thirty-five harpists

The Lord's Prayer, Josephine Forsythe
Hollywood Festival Choir

Holy, Holy, Holy

By Audience

"Christ the Lord is Risen Today"

By Three Hundred Children

"Open the Gates of the Temple" Knapp
Hollywood Rotary Quartette
Unfold Ye Portals ("Redemption")

Gounod

Festival Choir and Harps

Solo—I Tell You They Have Not Died
All Hail the Power of Jesus' Name
Choir and Audience

At Glendale, California, Easter open air services at dawn also drew thousands of worshipers to the slopes of a cemetery called "Forest Lawn." Here, again, the audience joined in singing *All Hail the Power of Jesus' Name*, following the opening of the program with a fanfare of trumpets. This indeed is important psychology in putting so large a gathering in a reverently receptive mood. On this particular program these numbers followed:

Hosanna—by the Orpheus Club
Unfold Ye Portals and *An Easter Song*,
by Glendale Women's Choral Club

Hymn—*Awake My Soul, 'Tis Easter Morn*, Women's Choral Club and Audience

Reading—*God of the Open Air*, by Henry Van Dyke.

At Mount Roubidoux, Riverside, California, the pioneer spot of outdoor Easter sunrise services, many journey long distances to attend. They even make the pilgrimage the day and night before, to gain a place on the slope. It was most appropriate that their 1934 service opened with *Lovely Appear Over the Mountains*. This was sung

by a soloist and choir. Other numbers that followed were:

Unfold Ye Portals—Choir with piano accompaniment.

Reading—*God of the Open Air*, by Van Dyke.

There's a Wideness in God's Mercy—
Audience and chimes.

In planning outdoor Easter music, acoustics is one of the fundamentals. If a sheltered platform, to throw the sound forward, is available, the use of soloists is much more successful. The organ, aside from its association with religious music, will provide more volume than a piano. But the chorus and congregational singing helps to make "the welkin ring." Some of the effects possible can be forecast or tried out by means of phonograph records. The recorded Easter selections below are suggestions: *Joy to the World* (Victor 20246), *Open the Gate* (Victor 5587), *Christ Arose* (Victor 19883), *Holy City* (Victor 6312), *I Know That My Redeemer Liveth* (Victor 9104), *Hosanna!* by Granier (Columbia 50032 D).

Music especially appropriate for Easter dawn, arranged in parts, or chorus, is suggested below:

Christ the Lord is Risen Again by Eric Thiman—four part anthem with organ.

This is the Day—Psalm CXXIII, 24, by J. H. Maunder—four parts and organ.

Our Lord is Risen from the Dead, by Edward S. Barnes—four parts and organ.

The Promise of Resurrection, by Clarence Dickinson, for chorus, organ, harp, violincello and violin accompaniment.

Alleluia! The Strife is O'er, by T. Frederick Candylin—four parts and organ.

This Glad Easter Day, arranged from Norwegian by Clarence Dickinson—solo and chorus with organ accompaniment.

'Tis the Spring of Souls Today, by Edwin H. Lemare.

The Lord is my Light, Cantata by William Webbe (from Psalm 27)—four parts and organ.

The Veneration of the Cross, by S. Rachmaninoff—four parts with piano practice accompaniment.

Awake the Day is Dawning, by Lutkin—four part cantata.

Now Christ is Risen—Chorus arranged by Martin Plüdemann, edited by Clarence Dickinson.

Very fitting solos are: *I Know That My Redeemer Liveth*, by Handel; *As it Began to Dawn*, by Charles J. Vincent; and *Blow, Golden Trumpets!* for high voice.

When the Dawn was Breaking is a Polish folk song in three parts, for women, arranged by Rose Phelps, with organ accompaniment. *An Easter song* for women's voices, *a cappella*, is by Paul Fehrmann, arranged by E. Harold Geer.

For closing numbers there is *Now is Come Salvation and Strength*, a four part anthem with organ accompaniment, by Perry Fletcher; and *The Strife is Over*, also a four part anthem with organ accompaniment, by George Rathbone.

Suitable Anthems are: *Now is the Hour of Darkness Past* (*a cappella*), by William S. Nagel; *Christ, the Lord is Risen Today*, by Lily Strickland; *For He That was Dead is Risen*, by Lawrence; *Shoutin' Sun* (*Spiritual, a cappella*), by Frances McCollin; and *While It was Yet Dark*, by Marshall.

Men's Voices: *King of Kings*, by Simper-Nevin. Two-Part Choruses: *Three Easter Carols*, by R. R. Forman; and *Nature's Eastertide*, by William Baines. Organ: *The Risen Christ*, by E. S. Hosmer.

"*Endings*," an article by Dr. Percy Goetschius, scheduled and announced for this issue, will appear in May

Carlyle said, "The meaning of song goes deep. Who is there that, in logical words, can express the effect music has on us? A kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite and lets us for moments gaze into that."

A Pictorial Visit to the Birthplace, at



1. A Contemporary Portrait of Bach, painted in 1720, by J. J. Ihle. 2. Silhouettes of two of the twenty-one children of Bach, now hanging on a wall of the Bach Museum. 3. Birthplace of Bach. 4. Page of a special "Wedding Cantata," written for a representative of the King of Poland and Prince of Saxony. 5. A Linen Coverlet woven by Bach's Mother. 6. Bach's skull being compared with the famous Seffner Bust of the master.

Eisenach, of Johann Sebastian Bach (1685-1750)



7. Spinning Wheel of Bach's Mother. Notice the Lute on the wall. 8. The Bach Family Crest. 9. Young folk celebrating Bach's birthday by playing on his own instruments in the Bach House. 10. Bach's favorite Violin. 11. Hans Bach, the great grandfather of Johann. The Violin shown was inherited and played by Johann. 12. Kitchen in the Bach Home. 13-14. Students at a Bach Birthday Festival. 15. Bach's Cradle.

The Private Teacher and Music in the Schools

A Conference with the President of the Eastern Music Educators' Conference

George L. Lindsay

DIRECTOR OF MUSIC EDUCATION, SCHOOL DISTRICT OF PHILADELPHIA

Secured Expressly for THE ETUDE MUSIC MAGAZINE

GEORGE LEROY LINDSAY, A. B., Mus. B., was born January 23, 1888, at Ashbourne, Pennsylvania. He was educated in the public schools of Philadelphia and of Danbury, Connecticut. His career may be epigrammatically described. He is a graduate of Columbia College of Music and of Temple University. He was the first graduate to receive the degree of Bachelor of Music from Temple University. He has been for many years a teacher of piano and was for thirty-one years an organist and choirmaster. He was for some years in charge of the boys' grammar school of the Wilmington Friends' School. Mr. Lindsay was a supervisor of music in the Philadelphia schools from 1918 to 1925 and since 1925 has been Director of Music Education of the School District of Philadelphia.

Mr. Lindsay is an instructor and lecturer at Temple University, the American Institute of Normal Methods, Columbia University and the University of Pennsylvania. He is a composer of anthems, part songs and organ and piano compositions and also the author and co-author of many educational articles and several books on school music in the field of class and assembly singing, school orchestras, music methods, and appreciation.

Mr. Lindsay is the founder of the All-Philadelphia High School Music Festival movement and was one of the first to develop radio broadcasting of school music programs direct from school situations, which is now in its fifth year. Mr. Lindsay is also founder and ex-president of the In and About Philadelphia Music Educators Club and past president of the Music Department of the Pennsylvania State Education Association. He established the music section of Schoolmen's Week at the University of Pennsylvania and is President of the Eastern Music Educators' Conference, for the term of 1935-1937.—Editorial Note.

* * * * *

A Campaign Problem

THE GREATEST common problem of the private music teacher and the music teacher in the public schools is that of convincing the larger public of the practicability of music. Once Faraday was approached by a lady who said, "Mr. Faraday, I am immensely impressed with your theory of induction, but of what practical value can it be?" Faraday smiled and replied, "Of what practical value is a baby?" As a matter of fact, the theory of induction at that time had very little practical value, but since then its importance to electrical industries can only be measured in millions and millions of dollars. The trouble is that so many in the tax-paying public have little or no imagination. They see the money going out for something that is as intangible to them as was Faraday's theory to his friend, and they cannot picture in their minds that the money is actually being invested in something which will be worth millions to the State.

Therefore, all private teachers and all public school teachers should pool their interests and work continually together. The investments made in music are of enduring value. The results may not be im-

mediately recognized, but in the life and social environment of the child, these results are very practical.

A Vital Study

AMONG the values of school music to the individual pupil are:

1. It has enriched child life through the singing of beautiful folk and art songs.

2. It has elevated the child's taste through an intelligent listening to the radio and the recordings of vital music. This has broadened the horizon of school, home and community far beyond expectation.

3. The influence of music as an art has affected all types of classroom presentation. Teachers have realized that "mind set" alone is not enough for understanding. "Mind set" is a modern pedagogical term used to denote the preparation of the lesson, so that the child's mind is enabled to re-

ceive the instruction in the clearest and most logical manner. Soul and emotion must be reached before true acceptance and real comprehension are possible. Music, as an art, has led the way in vitalizing and modernizing methods of instruction in general. The individual pupil and his personal point of view receive consideration; and the "lock step" of mass drill in memorizing has given way to social class considerations in which young people are social entities who live, and feel, and think, and freely express themselves.

4. The collateral activities in music in the schools, through orchestras, bands and large and small ensemble activities, have related, stimulated, and justified instrumental and vocal instruction given by professional teachers.

All of these activities have increased the desire to study music, so as to foster the material interests of all private teachers of music. The piano classes, the voice classes,

the instrumental classes, which in many schools have been conducted within the schools themselves by school music teachers, as well as by part time professional music teachers, have enhanced the work of the private music teacher.

Advance in Pedagogy

METHODS OF INSTRUCTION in these days are continually changing and improving. Writers of musical text books are seeing things from new points of view. The private teacher of music should keep in continual touch with the latest phases of progressive education in the schools, as well as in technic of instruction. The times demand that there should be this understanding, this coördination and, shall we say, articulation. The private teacher who looks upon the public school, which may provide little or no music instruction, as a kind of natural enemy, consuming the time for other things, which his pupil should have for music study, is in many cases himself to blame. If he kept in closer touch with the schools, he would find the school which supports music a real aid in his work and he might find many opportunities to serve and develop his interests through channels which are not now apparent to him.

The influence of school instrumental practice has already manifested itself upon the country as a whole. There was a time when the players in American orchestras were ninety-five per cent foreign born. Now we have a very large number of native born players who received their incentive and opportunity partly through public schools. These new players are so fine that many of the orchestral performers of a generation ago would be amazed to hear them. We have to remember that when Von Bülow was rehearsing "Tristan and Isolde" in 1867, at Munich, the orchestra rebelled and said that such music was literally impossible to play. Now we hear high school orchestras in some cities playing the *Overture to "Die Meistersinger"* and the Tschaikowsky symphonies, and playing them very well indeed.

In our own work we make a consistent effort to prevent the music from merely living and dying in the classroom as technic, but carry it through all the fields of instruction. We have, for instance, annual festivals, both local and city-wide, which engage the interests of over twelve thousand pupils. This idea is carried over to the community, and the parents and friends join in making music a real force in their lives. The broadcasting stations have co-operated with us for five years. We broadcast, by remote control, assembly music programs, showing to the citizen in his home all types of group and mass music activities in well integrated programs. The response from the public has been very fine. It is estimated that not less than one hundred thousand pupils and parents listen in to every broadcast. This influence upon the music of the city is far reaching. We create a demand for private instruction, through incentives provided in schools, such as orchestral activities, which the private teacher would find impossible to bring about.

(Continued on Page 254)

GEORGE LEROY LINDSAY



The Musician's Relation to the Public

From a Conference with

Edward L. Bernays

The Internationally Famous Public Relations Counsel

Secured Expressly for THE ETUDE MUSIC MAGAZINE

The Broad Equipment

APUBLIC RELATIONS counsel may be described as a man with a keen insight into human nature, a thorough knowledge of mass psychology, and a facility for making exhaustive analyses of the facts underlying a problem. Thus armed, he is in a position to mold public opinion so that it comes to an advantageous understanding of his client's projects.

With the Great War, Bernays was made a member of the United States Commission on Public Information, and in that capacity served in Paris during the Peace Conference of 1918-1919. After the war he helped to further the reemployment of ex-service men for the United States Government. He helped to establish recognition for the Republic of Lithuania. He then organized his own office and has been the Counsel on Public Relations to governments, corporations, industries, and individuals. He has been a lecturer on Public Relations at New York University. His own organization, which embraces a large staff of trained experts, is located in handsome quarters on the forty-third floor of the Irving Trust Building, at One Wall Street, in New York City. His services are considered of sufficient value to corporations so that they have gladly paid him fees comparable to those of outstanding attorneys.

*

In 1922 Mr. Bernays married Miss Doris E. Fleischman, a gifted writer, a graduate of Barnard College, who is his partner in all his enterprises.

Some of his outstanding accomplishments include Light's Golden Jubilee; the 50th Anniversary of the invention of the electric light in which President Hoover, Thomas A. Edison and Henry Ford participated; Soap Sculpture, which has become a significant art movement during the last dozen years; the Actor's Breakfast with President Coolidge, which served to reveal the human side of the late President; the handling of Secretary Hoover's Committee to the Paris Exposition in 1925; and others.

His vast contacts with all manners of people, from rulers and presidents down, as well as his familiarity with so many people of the music world, led us to believe that readers of *THE ETUDE* would be most interested in tales of his remarkable experiences with great public men and artists, but we felt that even more interesting would be his reactions upon the public relations of the musician.

In addition to many pamphlets and articles, Mr. Bernays has written two books which have passed through several editions, "Crystallizing Public Opinion" and "Propaganda."—Editor's Note.

* * * * *

The Business Guide

MOST ARTISTS, whether of the type who think of nothing but their art—or those who, besides great artistic gifts, also have good business heads—usually find that they need help in managing their interests and their relations to their public.

With the coming to the Metropolitan Opera House in New York of the late Otto Kahn, with his keen business head, the Board began to look around for an outlet for the services of its artists, to whom it was paying very high fees. I became a partner of the Metropolitan Musical Bureau, which was created to do precisely this. One of my first contracts was at a concert at the Metropolitan, given as a benefit for the widow of the Spanish composer, Enrique Granados, who, you will recall, was drowned on the British boat "Sussex" when it was destroyed by a German submarine. The program was one of the most remarkable ever assembled. Paderewski, Kreisler, Novaes, and a large number of famous singers, took part. This was far more than a mere concert. It was an "occasion," a reverent memorial for the dead. Every artist appeared to be deeply impressed with this, particularly Paderewski, who came upon the stage with a dignity of mien that it is impossible to forget. Probably no one ever heard the great Polish master play more superbly. In the darkened house, his dominating mastery of the instrument soon spread to the entire audience. But Paderewski was not playing to them; he was playing to the eternal. Obviously, he was so moved that he played like a man trying to free himself from a deep personal grief; not merely the loss of a great fellow artist, but the tragedies of his native Poland, which this needless death so forcefully typified. In addition to Paderewski's art there was always the tremendous personality of the man. Had he been in any other calling, his idealism, his bigness of spirit, his brilliant intellect, would have made him a world figure. Instinctively he did things which attracted attention to him because he was not afraid to be original.

The Pleasant Egotist

IT HAS BEEN often found that one of the characteristics of certain types of genius is a kind of ingenuous but towering egotism. This is sometimes so extreme that one feels that he is dealing with a psychopathic personality, as indeed was the case with the famous solo dancer of the Russian Ballet, Nijinsky. I remember that a well known journalist interviewed Nijinsky in the train, all the way from New York to Boston. As they were approaching the end of the journey, Nijinsky inquired when the interview would be published. The journalist replied that it would take a little while, whereupon the dancer flew into a rage, declaring that his time had been wasted and that he wanted the journalist put off the train. He was in such a state of hysteria that we had the train stopped at the next station, and the newspaper man was glad to make his escape.

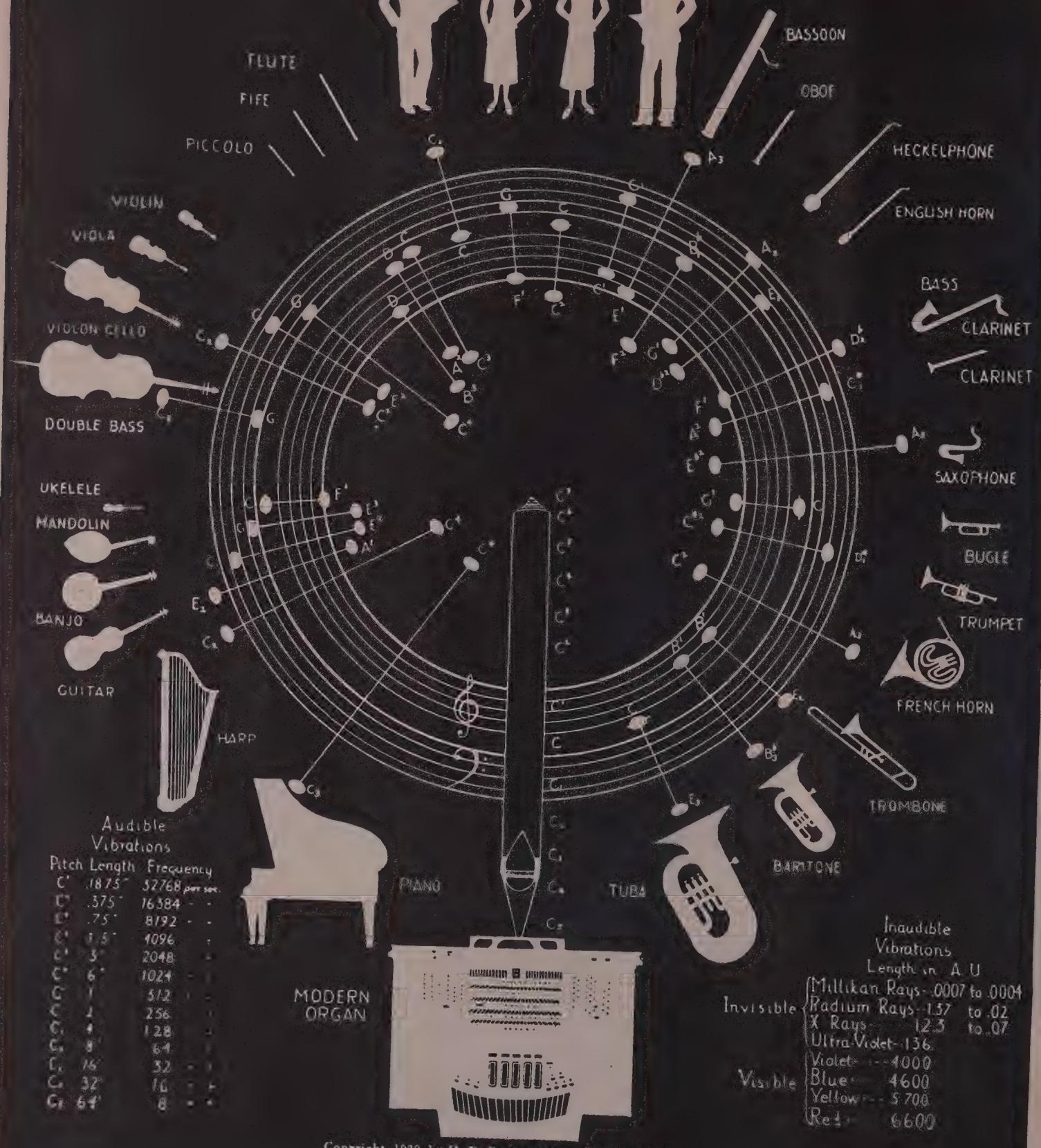
Nijinsky was one of the most notorious
(Continued on Page 256)



Underwood & Underwood

EDWARD L. BERNAYS

PITCH / MUSICAL INSTRUMENTS



This cut is self-explanatory. It gives the range of practically all the musical instruments, in graphic form. The tables at the bottom of the page give the relative rates of vibration per second. The table at the right is represented in what are known as "Angstrom Units (indicated by A.U.)"; while that at the left is expressed in frequency of sound vibrations. The Angstrom Units, if expressed in frequency of vibrations, would require so many figures that there would be no room on this chart to accommodate them, as they run into the quadrillions and sextillions.

When Every Gentleman Was a Musician

Memories of the Golden Age of Music in England

*A Conference with
Marion Keighley Snowden
Noted English Pianist and Lecturer*

Secured Expressly for THE ETUDE MUSIC MAGAZINE



MARION KEIGHLEY SNOWDEN

THE SUBJECT of this interview, Miss Marion Keighley Snowden, was born in Birmingham, England. Her father is a member of a distinguished family of British writers and journalists. He is known as "The Yorkshire Novelist." Miss Snowden is a cousin of Viscount Snowden, one of England's most famous statesmen. Her musical training has been directed entirely by Tobias Matthay. For some years she has been a professor on the staff of the Matthay School in London. She has toured extensively abroad as a virtuoso. Recently she appeared with great success before the Annual Convention of the Music Teachers' National Association in Philadelphia, when she delivered an address and played characteristic music of the Elizabethan period. Gowned as a lady of a Tudor Court, she made a very impressive figure at the keyboard.

IF HENRY VIII introduced the Reformation, he also introduced a fondness for certain cultural projects, notably music and literature, which blossomed in the glorious Renaissance that marked the reign of his brilliant and vivid daughter, Elizabeth. It is of course impossible to estimate just when what might be called the Golden Age of Music in England originated. In 1521 Henry VIII executed the Duke of Buckingham for alleged treason, and this greatly strengthened his hold over the nobility. All eyes now turned upon Henry and the desires of his glamorous court. The King was a zealous devotee of music and the court and gentry were unquestionably influenced thereby.

The musical ability of "Bluff Prince Hal" is one of the most interesting pictures in musical history. Born in 1491, he died in 1547. Note that he came to the world at the dawn of the great period of world adventure, marked by the discovery of America in 1492. Civilization was undergoing a re-awakening; and, in all conditions of life, thought was changing mightily. Henry was expected to be an ecclesiastic and was educated for the Church. In this way he must have been thoroughly trained in music, which, during his life, became his greatest avocation. The Venetian ambassadors noted with surprise, in 1515, that "he played on almost every instrument and composed with skill." He is known to have composed two masses (now lost). His motet, still to be seen in the Royal Library, met with much favor. His favorite composition was one of his earliest, "Pastime with Good

Company." Pasaqualigo, a worthy Italian statesman and critic, said of Henry VIII, "He plays well on the lute and virginals, and sings from book at first sight." His body of musicians numbered seventy-nine. In the Chapel Royal he maintained thirty-two trained singers.

Certainly, for about a century after the musical activities of Henry VIII, there were probably more musical amateurs among the aristocracy of England, in proportion to the population, than in any other country before or since.

Musical Treasure Houses

THE LIBRARIES of the British Museum, of Buckingham Palace, of the Bodleian Museum, and Christchurch, at Oxford, of Peterhouse, at Cambridge and of the Royal College of Music in London, all are amazing reservoirs of song folios and old virginal books (much in manuscript) from which even he of scant imagination can build delightful pictures of one of the most colorful periods in history. Take, for instance, that picturesque Elizabethan, Sir Philip Sidney. In the hall of his beautiful home in Kent groups of men and women of culture gathered to hear the works of their host. Invariably music was a part of the program. The performers were sometimes professionals, but in most instances they were enthusiastic amateurs.

Upon this interesting cultural scene there came in 1564 the immense poetical, philosophical and emotional personality of William Shakespeare; and nothing can reflect the importance of music at this period more than the vast number of references made to the art in the works of Shakespeare and

his contemporaries. At that time, nearly everyone could sing or play at least one instrument. Indeed, it was considered shameful not to be able to do so. Thomas Morley, one of the best known musicians of his time, wrote a book called "A Plaine and Easy Introduction to Practical Musick." At the beginning, he tells of a pupil who had been visiting friends and to whom, after supper, his hostess had presented a part, earnestly requesting him to sing. "And when," he says, "after many excuses, I protested unfeignedly that

I could not, everyone began to wonder, yea, some whispered to others, demanding how I was brought up, so that upon shame of mine ignorance, I go now to seek out mine old friend, Master Gnorimus, to make myself his scholar."

Instruments Everywhere

IF PEOPLE went to visit their friends, they would find the viol hanging in the guest chamber, so that they could amuse themselves if they so wished, and if men had to visit the barber, they could pass the time of waiting their turns, by playing the lute, virginal, or cither; for these instruments were always to be found in the barbers' shops. There was music at dawn, music at night, music at dinner, at supper, at weddings, and at funerals. Sagudino, the Venetian Ambassador, describes a banquet given by Henry VIII, in honor of the

Flemish envoys, and says: "There were boys on a stage in the center of the hall, some of whom played the flute and virginals, making the sweetest melody." Boys who had been educated at Bridewell and Christ's Hospital were considered more valuable as servants and apprentices, because of their skill in music. We read of a shoemaker who was thought an imposter because he could neither sing, sound the trumpet, play upon the flute, nor reckon up his tools in rhyme. On one occasion, a man who had a situation in the royal stables was promoted to the duty of keeping eavesdroppers from the council chamber door, and here is his description of how he passed an evening: "Sometimes I foot it with dancing, now with my gittern, else with my cittern, then I carol up a song withal that by and by they come flocking round me like bees to honey." Here, you see, was a man of no great education who could not only sing but also play two instruments.

Music, too, formed part of the education of all ladies and gentlemen. A young gentlewoman was supposed to be able to read and write. But this was not enough. She had to play upon the virginals, lute, and cittern, and to read from the book at sight.

One of the most interesting men at this segment of the lengthy Tudor period was Sir Thomas More (1478-1535), statesman and author, Lord Chancellor under Henry VIII, whose "Utopia" is still regarded with classical reverence. He was a man of infinite charm, penetrating wit, fine moral courage and a humor that found him jesting even when he was on the scaffold. He bitterly contested the divorce of Henry VIII from Catharine of Aragon and thereby won the (Continued on Page 243)

THE EXTRACT AND EFFECT OF THE QVENES Maiesties letters patents to Thomas Tallis and William Birde, for the printing of musike.

ELIZABETH by the grace of God Quene of Englande Fraunce and Irelande defender of the fau[n]t &c. To all primers bokefellers and other officers ministers and subiects greeting, Knowe ye, that we for the especiall affection and good will that we haue and beare to the science of musike and for the aduaancement thereof, by our letters patents dated the xxiiij. of Januari in the xvij. yere of our raigne, haue graunted full pruylidge and licence vnto our welbeloved seruants Thomas Tallis and William Birde Gent. of our Chappell, and to the ouerlyuer of them, & to the assynges of them and of the furniuer of them, for xxij. yeres next ensuing, to imprint any and so many as they will of set songe or songes in partes, either in English, Latine, French, Italian, or other tonges that may serue for musike either in Churche or chamber, or otherwise to be either plaid or soonge, And that they may rule and cause to be ruled by impression any paper to serue for printing or pricking of any songe or songes, and may sell and vter any printed bokes or papers of any songe or songes, or any bookes or quires of such ruled paper imprinted, Also we straightly by the same forbi all printers bookefellers subiects & strangers, other then as is aforesaid, to do any the premisses, or to bring or cause to be brought out of any forren Realmes into any our dominions any songe or songes made and printed in any forren countre, to sell or put to sale, vpon paine of our high displeasure, And the offender in any of the premisses for every time to forfet to us our heires and successors forisie fyllings, and to the said Thomas Tallis & William Birde or to their assynges & to the assynges of the furniuer of the, all & every the said bokes papers songe or songes, We haue also by the same willed & commannded our printers, maisters & wardens of the misterie of stacioners, to assit the said Thomas Tallis and William Birde & their assynges for the deuex execusing of the premisses.

HOW QUEEN ELIZABETH ESTABLISHED A MUSIC BUSINESS.
(Reproduced from "Cantiones Sacrae," London, 1575)

The Piano-Accordion in Musical Education

New Thoughts on a New Instrument

By C. Irving Valentine

Head of The Music Department, Newtown High School,
New York City

As told to R. H. Wollstein

THE PIANO-ACCORDION has aroused more new interest than any other instrument within the last twenty years. You will note that we say *new* interest, rather than a re-birth of interest, as has been the case with many other music making machines that have grown popular. This is because the instrument is something of a novelty. The accordion itself is not new. For generations one of the favorite "popular" instruments (that is to say, played by the people rather than by professional virtuosi) of Italy and Germany, it partakes of the nature of a bellows-propelled hand-organ. We can see its development from the old bible regals (German—*beeble regals*) of our ancestors in Europe and in America, later, the "lap organ."

But the piano-accordion as we know it today is different again. This difference grows out of a development in its construction that is really a simplification. In addition to the old accordion qualities, we see a regular keyboard for the right hand, formed and used exactly like the keyboard of a piano, and capable of the same fixed tones, the same fingering, and of the same power to produce both notes and chords. Furthermore, the piano-accordion carries a number of fixed basses for the left hand. This combination of keyboard and bass construction, then, gives us practically a new instrument, which in its present form is scarcely more than twenty years old. In the old accordion, the value of the tones themselves varied according as one pushed or pulled the bellows. Today, the tones are fixed, in both hands as they are on a piano or organ, and the bellows control only volume and dynamic effects. Thus, the scope of the instrument has been vastly enlarged, and its use much simplified.

A Practical Instrument

THE PIANO-ACCORDION has interested me, personally, partly because it is a good and useful instrument, and partly because I like to test out the possibilities of anything that can serve to create new musical activity. Then, in plumbing deeper and deeper into the value of the piano-accordion, it was discovered, pleasantly enough, that it has distinct interest of its own, in many ways.

The piano-accordion is essentially a practical instrument; and an acquaintance with it is advised, especially for young people who already have some knowledge of tonal values and of the possibilities of the organ or piano keyboards. The piano-accordion is useful in that it can substitute for other instruments in school orchestras. In our own high school orchestra, we sometimes find a shortage of woodwind players—flutists, oboists, and the like—and, in passages where such instruments are vital to the harmonic whole of a piece, the piano-accordion serves as an excellent substitute. Further, it blends with all the different orchestral choirs; it provides a fine, softening

background for brass solo work; it makes a thoroughly pleasant accompanying instrument for the mandolin, the oboe, the violin, the clarinet, the saxophone, and the flute; and—best of all—it is a delightful instrument to play and can be carried anywhere, on trips, picnics, or parties, where a piano cannot, and where harmonized music can add materially to the fun.

So much as an informal approach to the piano-accordion. The practical thing now is, how to play it. Everybody *can* learn it, of course, and may derive a great deal of pleasure from it; but I always think that it fits most naturally into the fingers of those who already play the piano or the organ. For them, the right hand will offer no novelties or difficulties at all, although they will encounter some slight differences in fingering and touch. But they will have to get used to an entirely new technic for the left hand.

An Adaptable Technic

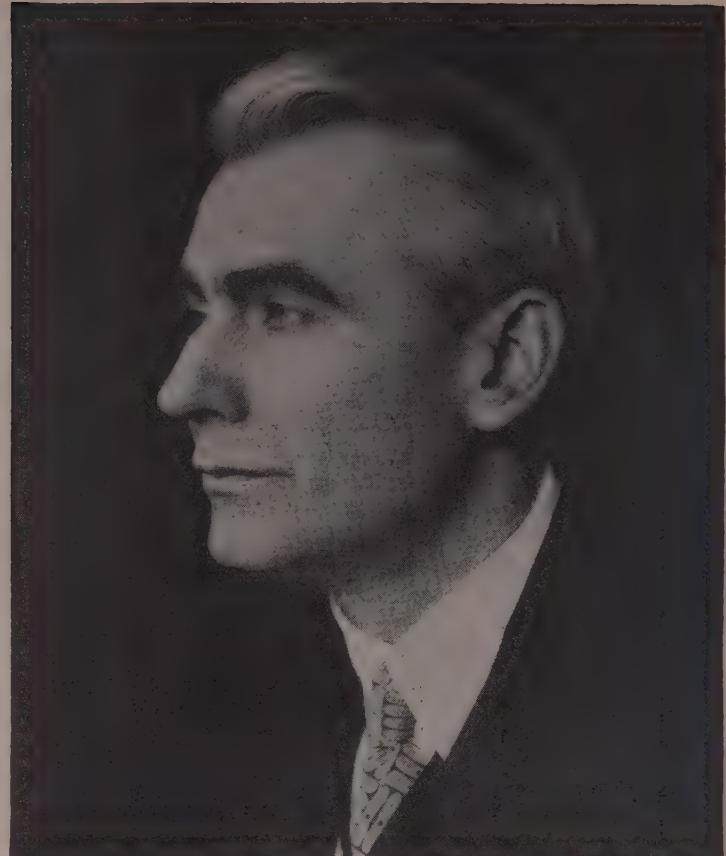
FIRST OF ALL, in playing the piano-accordion, the two hands do not work in a parallel motion as they do on the piano. The two hands work on opposite sides of the instrument and therefore seem at the very start to go against each other. This difficulty is overcome, however, with a little practice.

The real difficulty—and one which often makes for discouragement at the outset—lies in the work of the left hand. First of all, we must remember that the left hand on a piano-accordion does not play on keys at all. It plays on buttons, similar to those on an adding-machine; and these buttons do not follow the same order as piano keys. The notes which lie next to each other on the keyboard (or button board) are actually a fifth apart in tonal value, with the sharps ascending and the flats descending. This is true of all piano-accordions; still, the number of these basses or buttons (and consequently the variety of the music that can be played) differs with the size of the instrument.

A Series in Size

THERE ARE EIGHT SIZES in all, ranging from the very smallest to the very largest. For the beginner, the use of one of the smaller instruments is definitely advised. The smallest of all is known as the eight-bass piano-accordion. This means that, in the left hand there will be but two rows of buttons. One row gives the fundamental basses as single notes, and the other row gives, with a single push from a single finger, the complete tonic and dominant chords. This eight-bass instrument plays mostly in the keys of C and G (where the chords just named have no accidentals), and is useful for playing the accompaniments to simple folk melodies.

Next, there comes the twelve-bass instrument, again with two rows of buttons, which give the fundamental bass notes and



C. IRVING VALENTINE

the major chords without sharps. This instrument plays in the scales of F, C, G and D. The twenty-four bass piano-accordion has three rows of buttons, giving the fundamental bass notes, together with the major and minor chords. Here one can play in the keys of E-flat, B-flat, F, C, G, and D, sounding the tonic, dominant, and subdominant chords, and the chords of A and A-flat besides. After this one, we get into the class of the "big" instruments.

The forty-eight bass piano-accordion has four rows of buttons (the extra row providing the player with counter bass tones, as well as with the already mentioned fundamental basses and their chords); and it will play in any key at all.

Table of the Position of the Left-Hand Buttons

(Applicable to large instruments only)

Outer Row	counter basses
Next "	fundamental basses
"	major chords
"	minor chords
"	dominant seventh chords
"	(120 Bass) diminished chords
Final "	(140 Bass) augmented chords

The very large instruments have still larger possibilities; the hundred-and-twenty bass piano-accordion has six rows of buttons with the dominant seventh and diminished chords added; and the hundred-and-forty bass instrument carries the augmented chords as well. So there you have a fair idea of the variety of piano-accordions and the music that can be made on each, from simple tonic and dominant accompaniments to complete virtuoso harmonizations.

A Study Process

AND NOW TO COME back to the beginning, the piano-accordion beginner is advised to start work on one of the smaller instruments—one with twenty-four or forty-eight basses. This is recommended for a number of reasons, both musical and physical. First of all, the smaller instrument gives the player better opportunity to master the difference in the position of the left-hand tones (in comparison with the regular piano-keyboard) which

jump a fifth in the bass. It is easier in scale work, and much easier to handle. At the very outset, the piano-accordion may seem a bit clumsy to handle, because the player must hold the weight of the thing and at the same time manipulate the bellows while fingering. Thus, the player gets less tired from practicing on a smaller, lighter instrument, exactly in the same way in which in gymnasium practice the novice is given lighter weights and clubs at the beginning. Once the left hand positions are thoroughly mastered, and the player has acquired some dexterity in skipping fifths and finding chords, he will take easily and naturally to the larger piano-accordion.

So much for the difficulties of the instrument—which, in truth, are not so enormous as they may sound. Now, for the advantageous side. The chief delight of the piano-accordion (especially to pianists) is the fun of playing a full chord with one finger. Indeed, in some of the simpler folk melodies, which develop within the range of tonic and dominant harmonies, an entire accompaniment can be played with two fingers. Press one button, and the tonic chord sounds forth; press another, and there comes the dominant. Again, while the left hand fingering needs careful mastering, it has the advantage that all the scales are fingered in exactly the same fashion. Of course it is possible to play chords in the right hand, too, but these must be fingered out quite as they are on the piano keyboard. In the simple tunes already mentioned, it is perfectly possible to play both melody and accompanying chords with the right hand alone. This is not recommended, however, because the left hand obligations must not be shirked.

Power and Accent Control

THUS FAR, we have considered only the tones and the fingering of the piano-accordion. The other great point of difference between it and the piano is the matter of tone, volume, and touch. These are controlled, not by the keys or the buttons, but by the bellows. The player must learn how to control the bellows (the pushing in and pulling out of the sides of the instrument) as he plays. The smaller instrument is useful in mastering this knack.

(Continued on Page 257)



THE FAMOUS ARMCO RADIO BAND

The By-Products of School Music

By Frank Simon, Mus. Doc.

*President, The American Bandmasters' Association;
Conductor of his famous ARMCO Band;
Director, Band Department Cincinnati Conservatory of Music*

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THE ETUDE is pleased to present the following article by Frank Simon, celebrated bandmaster and cornet soloist, the national broadcasts of whose famous ARMCO Band are enjoyed by millions. Frank Simon was born in Cincinnati and received most of his musical education there. When but eleven he showed exceptional talent for the cornet, and became the favorite pupil of the late Herman Bellstedt, eminent cornet teacher, composer and military band expert.

While still in his teens he toured the country as soloist with leading professional bands. The fame of the youthful virtuoso soon attracted the attention of the great John Philip Sousa; and he was offered a position with the world's preeminent band. Soon advanced to the position of premier soloist and assistant conductor with the "March King," his sensational solo performances prompted Sousa to name him "America's Foremost Cornetist." Steeped in the inspiration gained under this inimitable leader, Simon responded to the urge to create a great band of his own; and in 1920 he accepted an offer from the American Rolling Mill Company (ARMCO) of Middletown, Ohio, to organize and conduct its band. Today he wields a baton over one of the world's greatest bands, composed of Cincinnati's finest artist musicians. With the ARMCO Band, Simon has filled engagements of national and international significance, both local and on tour.

Frank Simon was the first bandmaster to recognize and provide for the need of a new and modern idiom in band music, by introducing a modern vein to band programs, in keeping with the times. He enlisted the interest of Ferde Grofe, eminent modern composer, who not only transcribed several of his most famous works, but also wrote some important new compositions for the band. Encouraged by the popularity of this innovation, Simon interested a well known publisher in bringing out the first library of modern and impressionistic band music. Fittingly, the N.B.C. broadcasts of Frank Simon and his ARMCO Band were chosen for the première performances of these modern band arrangements.

Frank Simon is president of the Ameri-

can Bandmasters' Association, an organization composed of the leading bandmasters of the North American Continent. He was one of the organizers of this Association, conceived for the betterment of bands and band music. A doctor of music degree was conferred upon him by Capitol College, Columbus, Ohio, in 1930, in recognition of his efforts in the advancement of bands in the United States. Appointed director of the Band Department of the Cincin-

nati Conservatory of Music in 1932, Dr. Simon in a short time developed a student band which plays the finest works in artistic style.

* * * * *

WITH GREAT CONCERN we watched the effect that the depression, from which we are now recovering, might have upon music in the schools, and I was pleased to observe that in general, the progress of this great work

was not permitted to suffer serious handicap. There were some instances, however, in which music was looked upon as a frill, and the economy ax was relentlessly wielded. This made me wonder if parents and taxpayers realized the powerful influence of music in the schools, upon the future; for, if they had done so, they certainly would have rebelled against the curtailment of this important phase of cultural education.

While enthusiastically commanding the foresight of the large majority of educators, who recognize the eminent place that school music should occupy, it is to be regretted that there are still those who look upon musical activities in the schools quite lightly, or as a sort of "necessary evil." Thank goodness, they are in the minority, and that day by day many are being won over to a broader vision.

A Vital Force

IN THE BUILDING of nations, in fact in all civilization, music has played a significant part in that cultural leadership that has been necessary to intellectual progress. If we want America to hold its leading place in future civilization, we must not neglect those worth while things that make for a greater and nobler people. Music in the schools, therefore, must be given its full opportunity to continue with its important contribution to this development.

Some who oppose music in education say that "we now have more musicians in this country than we can support, so why develop more?" My answer is that if we do not teach music in the schools the appreciation of good music will lose its strongest impetus, and in the future we shall have less need for the professional musician, and music will gradually lose its place in our national life. On the other hand, by developing, through the schools, a greater appreciation of good music, there will be adequate employment for all of the fine musicians, and those who do not meet the higher standards of musical excellence will naturally look to other fields for more appropriate employment.



FRANK SIMON

FEW HIGH SCHOOL and college musicians follow music as a vocation in later life, and yet I never have met one who did not concede that his musical education had been an experience that had enriched him intellectually and influenced his life to no small degree. "Why teach them music if they are not to become professional musicians?" is the question of the critic. This is equally as absurd as the writer who might ask, why teach history unless the student is going to be a historian; or why teach languages unless he is going to be a linguist or take up life in a foreign land; or why teach higher mathematics unless the pupil is going to follow the career of an accountant or financier? These subjects are all necessary to a well rounded education; and the developing of an appreciation and a knowledge of the fine arts is equally important.

The refining influence of good music, in itself, should be a sufficiently powerful argument against the theories of those who are skeptical of the benefits of school music; and much has been written on the merits of good music itself. But let us give thought to other values that musical training affords. We shall call them the *by-products* of musical education, which will show why, even apart from the knowledge of the art itself, music constitutes a definite acquisition to a well rounded education.

Music the Disciplinarian

ONE OF THE FIRST things that we are taught in school is discipline; and, for some of us, this was hard medicine to take. The playing in a fine band or orchestra has a wonderful disciplinary influence on young people, and not unpleasant either. We might even call it discipline of the "sugar-coated" variety. Precision and accuracy are the fundamentals of a large group of musicians playing together. Every cog in the machinery of a band or orchestra must be correctly meshed. To insure perfect performance the players eagerly respect the clear-cut discipline of the conductor's baton, just as later in life their success will hinge upon their ability to respect and carry out the wishes of those who employ them.

The important value of detail is another lesson vividly learned through the study and practice of music; and, after all, how many people in this world have been failures because of their inability to discern and recognize the importance of *little things*. To a musician, the slightest detail has a significant meaning. It may be a little dot no larger than a pin point, or a dash no longer than a sixteenth of an inch; and yet these little signs mean much to a proper interpretation. And so it is impossible to become a good individual performer, or a successful member of a musical organization, without the constant observation of these little things. With this type of training, it is not unreasonable to expect that the perceptions of the student will become quickened and more accurate, whether applied to music or to any other line of endeavor. This is a lesson that a student of music cannot fail to learn. I have a young son whose ambitions point to surgery; and, if it were for the above reason alone, I should encourage his continuing musical training.

Lessons for Living

DETERMINATION, that most important key to success in every undertaking, is another great lesson that musical education has among its "by-products." No one can become proficient in this art without real determination; and, in spite of the pleasure that playing good music affords the musician, first class performances must represent hours of determined and oftentimes arduous effort.

I have likened the musician to a cog in a large machine, and that cog must perfectly fit. In other words, musicians, properly trained, are taught to cooperate with each other for the perfection and harmony of the organization as a whole. Truly a great lesson for any young person! Everybody cannot be playing the most important part all of the time; and, in learning to fit their efforts into the general ensemble, young musicians develop that sense of cooperative relationship, and a sense of proportions, which will prove valuable no matter what their life's work eventually becomes.

The spirit of comradeship among school musicians, even when they are friendly rivals for contest honors, has oftentimes brought a lump in my throat; and, to learn early in life how to be a gracious winner or a good loser is indeed the key to successful living.

The Worth that Wins

ENTHUSIASM, that driving force that overcomes the obstacles of life, is never more prominent than among a group of school musicians. When appearing as judge and guest conductor at contests and festivals throughout the country, I have reveled in and become permeated with the radiant enthusiasm displayed by these youngsters of music. I have answered rapid questions by the hour. I have witnessed an abundance of enthusiasm that many a captain of industry would like to employ, and someday will; for this same enthusiasm, developed in music, will carry the students on their roads to success in other walks of life.

Pride is a worthy quality! Not the type of conceited, selfish pride that "goeth before a fall," but a noble pride in the accomplishment of purpose. Many a time has the face of a youngster been seen to beam with just pride as he was being commended for accomplishing what he had believed impossible. This type of pride should be encouraged.

Pride in personal appearance, when not vain, is also a worthy attribute. I once sat with the immortal Sousa at a national high school contest and saw tears come to the eyes of this great man who had himself enjoyed the highest honors that this world could bestow. In silent admiration, and filled with patriotic emotion, he watched the pick of America's youthful musicians march by. Every uniform was immaculate, shoes were shining, belts glistening, shoulders were straight as dies, and heads as erect as West Pointers. Bright instruments were ringing forth *The Stars and Stripes Forever*, with a fervor that sent tingles down our spines; and, I thought, "Can there possibly be those who would take away from the youth of the nation such a heritage as this opportunity for musical expression?"

But let us get back to our subject—The By-Products of School Music. No matter what vocation is followed by the school musician, even if the instrument of his high school and college days becomes tarnished with age and inactivity, he has learned many fundamental principles of life, aside from the knowledge and appreciation of music itself, that will remain valuable to him for the rest of his days.

As to those whose genius has won for them a place in professional music, school music can take rightful credit for the discovering and developing of these gifts; and this talent has made America the wealthiest musical nation in the world today. No longer need we look to Europe for our great artists, conductors, band and orchestral performers; for, here in our own country, music in the schools has discovered and unfolded talent which the whole world has come to recognize as the highest standard of musical accomplishment.

* * * * *

"Music is a stimulant to mental exertion."—D'Israeli.

RECORDS AND RADIO

By Peter Hugh Reed

For some time past, we have been urging our readers to listen in on radio's symphonic programs, chamber music programs and programs of general musical worth. Our importuning has been, however, somewhat undisciplined—so a word or two about discriminate listening might not be amiss. There is a growing feeling among musicians that the radio is promiscuously broadcasting good music and endangering the future of that art; that it is diverting participation and promoting indolence, inactivity and inattentive listening. This viewpoint is not so much a criticism against radio as a warning to its listeners.

Without being pedantic, let us consider the status of the listener. Now the amount of music that one can absorb as an inactive listener may seem greater than that which one can absorb as an active participant, but it is in truth only relatively greater. For truly attentive listening, from which one obtains the maximum amount of benefit, to say nothing of pleasure, cannot be duplicated indiscriminately. Assimilating as much good music as one can over the week-end, or of an evening, usually leaves one with the feeling of having attained a saturation point—like soaking too long in a particularly pleasurable bath—but without the true feeling of having accomplished what one set out to do, which in the case of music should be to enjoy and appreciate some of the best and retain a stimulating and pleasurable memory of it.

Indiscriminate radio listening—no matter to what kind of music—can nullify true enjoyment. For that reason, it might be well to catalog radio programs and plan to listen in the same spirit that one plans to attend an actual concert. Treat it as an especial event. And between times one should endeavor to participate in music in part or urge those who can to do so. Let the young folks give a concert—no matter how superficial it may seem—rather than allow the radio to dominate at all times in the home. In this way, we can better encourage and assist the younger generation to reach and attain a greater goal.

Great artists have in the past recorded many songs from their repertoires, but heretofore no singer has ever presented a recorded song recital. The first of its kind—A Song Recital (Victor Set M292) by Lotte Lehmann sets a precedent which may well be followed up. Mme. Lehmann, one of the most gifted artists of our day, has never been better represented on records than in this album. Her program is not only excellently chosen, but consummately rendered. It opens with two songs by Mozart: *Die Verschweigung* and *An Chloe*, and continues with Schubert's *Ungeduld* and *Im-Abendrot*, Schumann's *Dichter-Kartenlegerin* and *Waldgespräch*, Brahms' *Therese, Meine Liebe ist gruen* and *Der Tod, das ist die kuehle Nacht*, and ends with Wolf's *Anakreon's Grab* and *In dem Schatten meiner Locken*. In the booklet, which accompanies this recital, Mme. Lehmann provides a short note on each song which accurately describes the manner in which she not only feels but also conveys their emotional content.

There is an increasing rumor that recordings of Bach and Mozart sell the best. This is comprehensible, since the music of both these composers embodies the most essential elements of a healthy artistic objectivism. In line with this thought is Bach's *Organ Toccata in C Major*, which

Rubinstein plays in the piano arrangement by Busoni. (Victor discs 8896-97). The consummate craftsmanship of this composition is fully sustained and even clarified in this fine arrangement, which Rubinstein performs with superb artistry.

Koussevitzky, conducting the London Philharmonic Orchestra, gives a highly personalized interpretation of Mozart's great "G Minor Symphony" (Victor set M293). The precision and fervor of the slow movement and of the finale are particularly praiseworthy, but the rhythmic rubato in the first movement is quite the opposite. The recording is excellent.

The younger Beethoven, untroubled by life's vicissitudes and stirred by no profound emotion, is evinced in his "Second Piano Concerto" (in reality the first in order of composition) and also in his "Seven Variations on *The Manly Heart*," duet from Mozart's "Magic Flute" for violoncello and piano. The recording of the concerto (Victor set M295) enlists the services of Schnabel and the London Philharmonic Orchestra and that of the "Variations" (Columbia disc 68411D) Emanuel Feuermann and Theo. Van der Pas.

Prokofieff in his "First Violin Concerto" succeeds in creating some unusual technical innovations for the soloist. This brilliant and highly interesting modern work has been associated since its first public performance (1917), with the Hungarian Violinist Szigeti, who has mastered its technical difficulties and set up a standard of performance which has incited critical encomiums on three continents. In the recording (Columbia set 244), Szigeti is assisted by his greatest collaborator Sir Thomas Beecham.

Elgar's "Sonata for Violin and Piano" has an inspired *Romanza* for its second movement, in which the composer's unusual technical pattern heightens and sustains his emotional qualities. This music is retrospective—a mature poet's memories of the sunlight and shadows of youth. Its serenity and graciousness is particularly gratifying. In the recording (Columbia set 241) Albert Sammons and William Murdoch are the sympathetic performers.

Quincy Porter, Professor of Music at Vassar, is an ardent chamber music devotee and also a competent composer for the string quartet, as his "Third Quartet"—played by the Gordon String Quartet (Columbia set 242)—testifies. The first and second movements of this work are particularly well written—inspirational in thematic material although lacking in innovation. The recording is most realistic.

Recommendations: (for the pianist) Beethoven's *Andante Favori* played by Jose Iturbi (Victor disc 11670), Chopin's "Twenty-four Preludes" played by Alfred Cortot (newly recorded) (Victor set M282), and Stravinsky's *Serenade in A* played by the composer (Columbia discs 17051-52D); also Respighi's "Rossiana Suite," arranged from pieces found in the notebooks of the composer, played by the London Philharmonic Orchestra, direction of Sir Thomas Beecham (Columbia set 17051-52D), the *Excerpts from Sibelius' incidental music to "The Tempest,"* which the same conductor and orchestra perform so brilliantly on Columbia disc 68409D, and the colorful "String Quartet" by the Brazilian composer Villa-Lobos which the Carioca Quartet play on Victor discs 11212-13.

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Schubert's place is among the romantic composers but he is more individually poetic than scholastically romantic, though the distinction cannot take his name from the rolls of the Romantic school.—Thomas Tapper.

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR



Rehearsal Procedure

EVERY SINCERE band and orchestra director has the earnest desire to develop a flexible organization that can read at sight with reasonable accuracy and comprehension—that is, with a fair degree of mathematical accuracy as pertains to key and evaluation of note values and with due regard to the artistic aspects of the music, such as expressional features, outline of phrases, and so on. The term *flexible* implies a pleasing and pliant quality of tone, good intonation, precision in attack and release, sufficient sustaining power, and a smooth technical facility. Most professional organizations must possess all these qualities developed to a high degree, for they must often play concerts with but little or no rehearsing; and every amateur organization may develop these same qualities to a very marked degree if the proper study and rehearsal procedure are employed.

We may summarize the essential qualities of the artistic organization as being:

- Beautiful and Flexible Tone
- Correct Tuning
- Good Intonation
- Smooth Technical Facility
- Correct Articulation
- Expressive Rhythm
- Dynamic Contrast
- Tonal Balance
- Artistic Phrasing
- Alertness

The organization or ensemble, whether a trio or full symphony orchestra, which possesses all these qualities to a marked degree will be acclaimed by its public. Yet, although these essential qualities are all rudimental in nature, the average director fails to give them due consideration and does not employ a rehearsal procedure which will most easily and most effectively assure their development in his organization.

The purpose of a musical organization is the study and performance of music.

The above mentioned requisites are the means to that end but they are too often neglected while strenuous and fruitless efforts are made to accomplish the purpose by some other method—ignoring the important fact that the most efficient method of accomplishing a thing is also the easiest. Quite often the basic principles of musicianship are sadly neglected while a rather vain effort is made to learn a repertoire by the old haphazard business of *playing* pieces.

A Solid Foundation

A ONE-STORY building may be built safely upon the ground, without any deeply imbedded foundations. But the engineer who plans a building ten to forty stories in height must first sink his foundation to bed rock. Likewise, the musical organization which is to succeed in approximating the standard of musical excellence set by artists of the past must become thoroughly grounded in the basic principles of the art.

A flexible and accurate sight-reading organization can be developed by no other method; and such an organization—even

though it devotes a portion of each rehearsal to the study of the fundamentals—will master a much greater repertoire (and much more thoroughly) than will the organization which spends all of its rehearsal period in an effort to play pieces.

Basing our argument upon the premise that scales and intervals constitute the mechanics of technic and that correct tone production, sharp sense of rhythm, and dynamic feeling form the basis of expressive technic, we will proceed to show how the proper study and practice of tone production studies, scalistic, interval, dynamic and rhythmic studies will best serve to develop quickly the requisites of the successful musical unit.

Without a pleasing and flexible tone mere digital facility becomes rather fruitless, consequently *tone quality* becomes the prime essential. No other method has been found that will equal the thoughtful practice of sustained tones. This will aid the singer, wind instrumentalist, or string player alike in the development of a velvety quality of tone which he could never acquire through any other procedure. It is known that all great singers and instrumentalists begin their day's work by first practicing one or more scales in long, sustained tones—producing them softly, loudly, *crescendo*, *diminuendo*—listening closely to each tone in a constant effort to improve both the quality and pliancy.

This attentive listening and experimentation is what serves to produce the beautiful quality of tone which all great artists possess. Such artists sometimes, when touring, find it impossible to engage in their usual amount of practice. If they can find opportunity to practice for only twenty or thirty minutes before a recital that time is usually spent on sustained tone and scale exercises. This daily procedure not only enables them

to master a lovely tone but also to retain it.

Have you ever been back stage before an opera performance, or before a concert by a symphony orchestra or a great concert band? If so, you have heard the various artists walking about singing or playing sustained tones, scales, and broken chords—with just an occasional snatch of melody. They were *warming up*—getting themselves in form for a good performance.

Can your organization sustain a *pianissimo* tone evenly, unwaveringly, and in pitch for a duration of twelve to sixteen slow counts? If not, it is clearly deficient in the first requirement and would find it impossible to sustain properly a broadly-flowing phrase in which a *fermata* or *ritard* might occur.

Can your orchestra produce a long *crescendo* or *diminuendo* which is evenly graduated and without any fluctuation in pitch or quality? Can your band play a long sustained swell evenly and smoothly? Not unless you have carefully considered and practiced these effects. All these phases of technical fluency can be developed best by diversified study of scalistic exercises.

True Intonation

GOOD TUNING will result only from a development of pitch consciousness—and this is most surely attained through proper study of scales and intervals. Lacking a correct sense of pitch any string player will be unable to play in tune. The wind instrument player may think correct fingering will assure his playing in tune but no wind instrument is exactly in tune—it must be played in tune. Even if almost truly in tune the player who lacked correct pitch consciousness could easily play it out of tune.

Through the attentive singing and playing of all common intervals—from a minor

second to a tenth—the average player can develop the ability to feel the pitch of a tone before playing it, with the result that he will employ the correct tenseness of embouchure muscles to secure just the correct pitch. If the instrument naturally tends to a flattening or sharpening of the tone, the pitch consciousness of the player will lead him to correct this fault.

It must be obvious that, unless the players have been taught to play in tune individually, they will not play in tune with each other. In such an organization no amount of careful tuning to any fixed tone will assure good intonation. While it might, after a period of such tuning, produce a good effect when sounding a unison upon the tuning tone any other tone which they might sound immediately thereafter would as likely be out of tune.

No better method of assuring good intonation in an organization can be found than that of playing long tones in unison so that each player may have an opportunity to listen carefully to and study his tone in relation to that of the other players. Any variation in pitch, any undue vibrato, any conflicting vibrations will then much more readily be noted and the necessary efforts may be made to correct them. Such observant practice will soon develop the ability to play in good tune at all times and without recourse to a lot of preliminary tuning before each rehearsal or concert.

Some directors rely largely upon the playing of broadly-sustained chorales for the development of intonation and solidity of tone but this cannot be as effective as unisonal playing for the reason that faulty tone and faulty tuning will not be detected nearly so easily when playing chords. A chord may sound satisfactory to the average ear even if one of its component tones is slightly out of tune while in unisonal playing any unpleasant waver can be much more readily noted and corrected. The woodwind player will either adjust the tension of his embouchure slightly or employ a different fingering which will give the correct pitch. The brass player will learn to adjust either his embouchure or his instrument and the string player will soon learn to place the finger in the exact position upon the string so as to secure the desired pitch for any given tone. The playing of chorales can be made very beneficial but it can never supersede unisonal scale practice in gaining these desired requisites.

Important Fundamentals

IT IS INDEED a wise director who teaches his players to do their own tuning—just as competent professional musicians are required to do. Much time can then be saved and far better musical results be made possible.

Since scales and scale elements, together with chords and chord elements, constitute the fabric of musical design, scalistic and broken chord exercises constitute the basis of technical development. How then can anyone hope to attain any degree of advanced technical proficiency while neglect-



GIRLS TRUMPET CORPS OF CANOGA PARK HIGH SCHOOL

MUSIC EXTENSION STUDY COURSE

A Monthly Etude Feature
of practical value,
by an eminent
Specialist

For Piano Teachers and Students

By Dr. John Thompson

Analysis of Piano Music
appearing in
the Music Section
of this Issue

LA BALLERINA

By IRENE RODGERS

The twinkling toes of *La Ballerina* dance through this charming number like an April breeze through budding trees. The tempo, character and general atmosphere of the piece are cleverly established in the four measure Introduction. All triplet figures, at this point and throughout the composition should be played so as literally to sparkle. Sluggish triplets would be ruinous and suggestive of anything save the glancing, graceful movements of the delectable Ballerina.

Staccato notes followed by *sostenuto* are an important factor in this dance music. Treatment is clearly marked and signs are to be followed punctiliously. The pedal too is most important and should be used strictly as indicated.

The Second Theme in G major is quieter in mood although the tempo does not vary noticeably.

In the Trio section—B-flat major—the melody lies with the inner voices played by the right hand for the first four measures and continuing in the bass for four measures. This alternation persists throughout the section. Play this theme with full rich tone and plenty of resonance.

Through her melodious pen Miss Rodgers has contributed much of value in the piano educational field. This number, recently published, should attract the attention of many new friends to the work of this popular young composer.

ORFA GRANDE POLKA

By L. M. GOTTSCHALK

Louis M. Gottschalk was an American who achieved world wide fame as pianist and as composer. He was not a "great" artist in the accepted sense of the term, since his work has no connection with the school of classic music, but he brought pleasure and entertainment to many thousands of music loving people. His tours of North America, South America and Europe were so extensive as to be without precedent and his compositions achieved tremendous popularity in his day. Gottschalk's pieces are seldom heard nowadays, but there are a few favorites that show unusual vitality and refuse to be forgotten. Among these is the *Orfa Grande Polka* in this issue of *THE ETUDE*, which is said to have been named for a young lady whom the composer admired.

The polka is a dance of Bohemian origin and was invented according to tradition by a girl of the servant class. The music was taken down by a local musician and the dance was first known under the name of "Nimra" from the words of an accompanying song. It became popular almost at once. After its appearance in Prague it became known under its new name of Polka.

The edition selected for presentation by *THE ETUDE* is clearly marked and carefully edited. Follow the text closely and the result will be a piece with sharply defined dance rhythm, sparkling with gaiety.

SCURRYING CLOUDS

By GEORGE HAMER

If one has agile fingers, dynamic control and plenty of imagination here is a piano fancy which should please. The first section is played *Andante*, the grace note groups and figurations being quite evidently intended to reflect the title. Play second section considerably faster—about 108 to the quarter—and take note of the fact that

it is written in twelve-eight time. Learn it first counting twelve to the measure, one count to each eighth note; later it is advisable to count four to the measure—one count to each dotted quarter. Observe the many slurs in evidence in the middle section and follow the dynamic markings which range from *pianissimo* to *fortissimo*.

The third section in F major is taken at the same tempo as the first theme. Again the slurs are important as are the accented and sustained notes of the tenor played by the left hand.

THE OLD CHAPEL BY MOONLIGHT

By MRS. H. H. A. BEACH

Impressionistic in character this composition demands most careful tonal treatment. More, it assumes a certain sense of tonal values on the part of the performer.

Play it at very deliberate tempo—*Grave*—and let a certain religious air pervade its measures. Preserve a strict *legato* in the opening phrases and let the tone be thin but resonant. Due importance should be given the moving voices heard against the sustained octaves of the right hand.

In a composition of this kind it is practically impossible to give adequate pedal markings and the composer has wisely left the use of the pedal to the discretion of the individual performer who will be governed, naturally, by his or her own particular quality of tone. Mystery and awe should form a mental backdrop for the performance of this music.

At measure 38 it is essential that the

bass note, A on the lower staff be caught in the sustaining (middle) pedal and held to the end. This procedure in no way interferes with the free use of the damper (right) pedal which may be used independently as required.

Play all chords with pressure touch using as little percussion as possible. Use extra weight on notes to be thematized.

Keep this fine number in mind for use in building programs featuring American composers.

ALLEGRETTO

By J. HAYDN

Here is a number which should be placed high on the list of ideal teaching pieces. Here we have Papa Haydn in one of his most intimate and characteristic moods, and few of his compositions will serve to introduce the works of the master to a pupil so well and graciously as this *Allegretto*. As preparation for the Haydn sonatas for piano this work is ideal.

Play the opening melody with sparkling spontaneity and great simplicity.

Simplicity is the very life and keynote of this artless tune from the tireless pen of Haydn.

At measure 9 the melody, continuing in the tenor voice is played by the left hand while the right supplies a rolling arpeggio accompaniment up and down the keyboard. This position is reversed at measure 13 where the soprano carries the theme while the left hand plays the arpeggio accompaniment.

A clear, singing tone for the melody and clean finger *legato* for the figurations are necessary in playing this delightful *Allegretto* in A major.

Whatever the reason may be, this composition is not so well known as it should be among piano teachers. *THE ETUDE* now makes it possible for many thousands of teachers and students to become familiar with its merits. Numerous studios should re-echo to its strains in consequence during the coming year.

SOLFEGGIETTO

By C. P. E. BACH

Phillip Emanuel Bach was the third son of the illustrious J. S. Bach.

He entered Law School at the age of seventeen but the traditions of his family practically dictated a musical career for him.

He lived in that glamorous age when powdered wigs and knickerbockers were coming into vogue and when the popular taste in art was in flux. His works clearly show the transition which was taking place from the style of Handel and J. S. Bach to that smoothness and elegance which we associate with Haydn and Mozart. For this reason Phillip Emanuel Bach is looked upon as an important link between two schools and two eras.

Solfeggietto means "little Solfeggio." This title was conferred no doubt because of the florid style of the piece which suggests an Italian vocal exercise of the eighteenth century.

This music will be found most effective when played brilliantly with elegance and style. Use well articulated finger *legato* throughout. It is well to remember that the piece was originally written for the clavichord, the construction of which was conducive to a percussive quality of tone.

Use the pedal sparingly if at all. Make the most of *crescendos* and *diminuendos* as they appear. A word of warning is in order—unless played with color this brilliant piece will sound very much like a so-called "five-finger exercise."

MY BIDDY

By LOUISE E. STAIRS

Louise Stairs presents this month a melodic little first grade piece calling for two hand positions in the right and one extended position in the left. The quarter note is the smallest value used. Written in the key of F major the piece stresses melody playing in the right hand and broken chord accompaniment in the left hand.

MARCHING TOGETHER

By WALLACE JOHNSON

In this second grade march the melody alternates between the left hand and the right. It provides a good study in forearm attack, since many chords are in evidence throughout its measures. The tempo is strict. Play all accents precisely as marked. When in doubt—*don't pedal*!

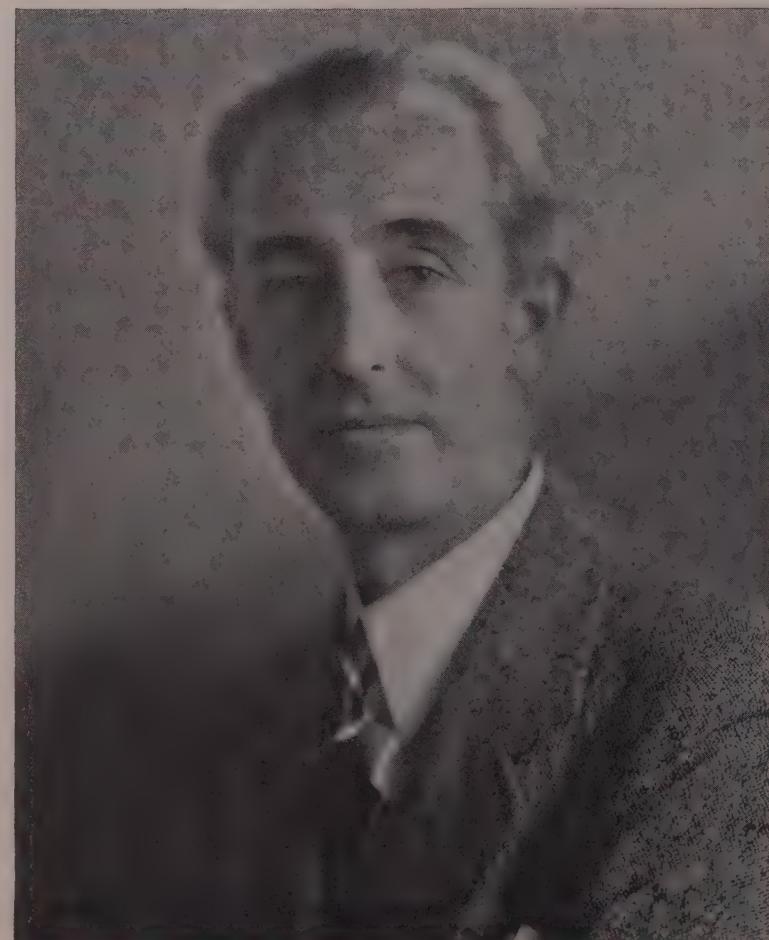
CHINA BOY

By DONALD CLAFLIN

A succession of fourths which we Occidentals associate in our minds with Oriental music are much in evidence in Mr. Clafin's *China Boy*.

The left hand plays *staccato* throughout while the right alternates *staccato* with *legato*. The little piece is written in *alla breve* time, which means two counts to the measure and one count to the half note.

(Continued on Page 258)



DR. JOHN THOMPSON

THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

A Difficult Beginner

I have had for ten months a pupil aged eight. After finishing John M. Williams' "First Grade," with difficulty, she started his "First Year." Her progress is terribly slow; but I have just discovered what I think is her trouble. She was playing the *Little Fairy Waltz* by Streabog. The second part is in the key of G major. She started correctly but soon forgot F-sharp. I asked if the F-natural did not sound wrong; she answered that it sounded "all right." I tried the C major chord; and, after playing it correctly several times, I struck a discord that I thought surely she would detect. When asked which chord sounded the most pleasing to the ear, she said they both sounded all right.

She has been drilled in notes and their position; and yet she does not seem to understand the difference in playing the first line E and the fourth space E. Her mother is talented and tries to help her between lesson periods; but neither of us feels any progress is being made.

Does this mean that she needs ear training? If so, how shall I proceed? —E. B., Kentucky.

How often, alas, do we music teachers suffer from this student ailment! But fortunately there are few cases that are hopeless. If (as rarely occurs) your eight-year-old is completely atonal, then there is nothing to do. If she can recognize the difference between *Suwannee River* and the *Star Spangled Banner* (without, of course, hearing the words as the tunes are played), then there is still hope. And if she can actually sing these songs, approximately on pitch, then she is positively musical! Have you tested her?

In either of these last two cases you must grit your teeth and gird yourself for a fierce battle! For she is probably lazy and careless, and never has been taught to listen. She should be compelled to concentrate *musically*. To do this, get her to lift her voice in song. Play a tone (middle G, for instance) and ask her to imitate it. If she refuses, sing it yourself and ask her to sing it along with you. Make a game of it; you are the radio broadcasting station, and she is the receiving set. At first always sing the same long tone, which she instantly "receives." Explain that this radio set is a strange one, that is liable to burst out and interrupt the lesson at any time; then, when she is least expecting it, suddenly play the G, singing "Bah," "Mooch," or a succession of rhythmic "Ah's" or "Da's" to it (she, of course, always imitating). Alternate by letting her be the sending set and you the receiver. Use this surprise element often in your teaching, to overcome self-consciousness or lack of concentration. Praise her warmly, or even offer a small prize for a reward (a piece or two of delicious candy will probably get any tone you want out of her!).

Now play two successive tones, not nearer than a sixth. Have her sing these; and, if the second tone ascends or descends, have her indicate this as she sings, with her head or her arm going up or down. Let her also imitate short musical motives or tunes—never longer than one or two measures. After she has sung them several times, show her the first note of the tune on the piano, and have her "pick out" the rest. Never let her play a single melody at any time, without insisting upon her singing it first, or as she plays it.

She may be only stubborn (so many of them are!) and probably enjoys exasperating you and her mother. Treatment like the above will make her forget this attitude. If she will not sing the tone you play for her, let her select a tone on the piano, imitating it; or, if she cannot do this, let her sing any long tone she can, on the syllable "Ah," while you find it on the piano. Once you have found her tone (have her hang on to it!), you can work ascending and descending from it. Make tremendous skips up or down at first, and have her indicate the direction. Steer clear of octave skips for awhile. Gradually narrow the intervals—until you get as close as possible to the original tone. Insist constantly that she sing this first tone every time you play it. Do not spend more than a minute or two at a time in doing this.

Naturally, you will be sympathetic, but at the same time be firm, and occasionally stern!

The educational coddling of children nowadays is a scandal; and nowhere do the slipshod results show so definitely as in music, which, above all else, demands quick, clear, concentrated thinking.

Advertising

Please give me some ideas for a piano teacher to use for advertising in order to gain a larger class. Do you think circular letters are satisfactory?

I would like to get more people interested in piano study. I give music hours which the children enjoy and have been having very interesting programs. Only a few mothers will attend; and they are delighted with our programs. Other mothers like to have their children take part but do not care to come themselves. Do you think it worth while to continue giving music hours?—M. E. T., California.

Circular letters for some have proven useless, I think, for bringing in new pupils; but I cannot understand why your very

successful "music hours" do not boom and boost your class. Do not give these up, but try to make them even more vital. Do you ever give little musical plays, either original ones written by yourself and pupils, or fascinating playlets which are easily obtained, and which your publisher will gladly recommend?

Get the whole-hearted co-operation of the children, too, and prod them to insisting that their parents come to the music hours (they will come if the youngsters demand it). And try to devise programs which will interest the adults as well as the young people. Nothing is more frightening to me than to see a list of twenty to fifty pieces to be "performed" at a children's recital; and I might add, nothing is more appalling-boring to listen to. It is not enough to intersperse the solos with duets, two-piano pieces, or solos by singers and violinists. You must plan something original and fascinating each time.

For instance, do you yourself ever play and talk entertainingly at these affairs? Music teachers are gravely mistaken when they think they can stagger along in their work without practicing or playing. Music is for the ears; you must be able to play the pieces your pupils study. And when you play these for them, you should be such a fine aural and visual model that they will be inspired to work hard to imitate you. You ought to play at least one short piece for each student at every lesson, and more at the music hours. They will tell their friends how beautifully you play, their parents will speak enthusiastically to others about your lovely touch and authoritative style; and your reputation will grow by bounds.

It is not necessary to play difficult or "showy" music; simple pieces, with gracious melody or rich chords; or bright and crisp old or new dances, are loved by everybody.

Rightly or not it is true that more new pupils come at first as a result of one's playing than through any other means. But everlasting practice, constant study and unremitting work are the price one has to pay for this.

At any rate this zealous application will keep you from "rusting out." Better leave this "vale of tears" a few years earlier and have people say: "What an inspiration she was! What a dynamic, thrilling person! What a wonderful influence she had on the young musical generation of her town!" rather than: "Poor Dear! she somehow lost her enthusiasm and grip on her music and teaching; her class dwindled and died; and now at last she is gone too. Requiescat in pace!"

Do you know the little "Guide to New Teachers on Teaching the Piano"? (The publishers of THE ETUDE will gladly send it to you upon request.) Do not scorn it, for we all are "new" teachers; every day, every lesson, every student is eternally new; and the moment we forget this truth we are old and lost.

This "Guide to New Teachers" is chock full of ideas for you. Send for it.

Strangely enough, just as I was answering your question, came a letter in the morning's mail from an enthusiastic teacher who has as many ideas in one week for improving the quality of her teaching and class as a dozen other teachers have in a year. She has sixty-five students, is the devoted mother of two splendid children, runs her home, and finds time to practice and play many solo and two-piano concerts every year. But listen to a part of her letter:

"My pupils have gone completely 'ETUDE'; they love your articles, and we have actual lessons using them.

"Did I tell you that I have thirty-five Cooke 'Young Folks Picture Histories' going? Four children—eight to nine years old—are ready for an examination. They discuss the first four chapters of the book, and, to illustrate them, create an Indian tune and play an easy opera tune. They give stories about ten composers and play one little piece of each. Then they choose five of the contemporary and modern composers in the back of the book, look up a few points about them and remember them. They also recite on fifteen symphony orchestra instruments, and play the question-and-answer game in the back of the book. They do really marvelous work!

"The 'exam' takes thirty to forty minutes, and it is most entertaining. I have already had several calls from clubs and schools to present these children.

"We have tried, in class work, to use a different piece by each composer, for the various children. One, for instance, plays Schumann's *Jolly Farmer*; another, his *Children's March*, or *Lullaby*, and so on. It was difficult to find a variety from each composer, but we managed! I am thrilled over this; and it is rather new for me. We give the successful students a grand-looking Honor Roll with a Gold Seal."

* * *

Music brings pleasure to probably more people than does any other one of the arts. —(President Coolidge)



BEHOLD THE CRWTH!

This is a picture of the great musical antiquarian, Arnold Dolmetsch, playing a Crwth (pronounced krooth). This is a kind of Welsh harp which dates back to the eleventh century, when it was used by the bards to accompany their songs. Its origin may be traced back to 1000 B. C. when the Hittites had an instrument with similar characteristics.

Important "Musts" for the Piano Teacher

An Interview With the Eminent French Pianist-Composer

Isidor Philipp

Secured expressly for THE ETUDE MUSIC MAGAZINE

By Florence Leonard

WHAT IS a good teacher? How is a good teacher to be judged? Can a good teacher be judged by his pupils?

Naturally he must be judged by his pupils; but it is necessary to consider what he can do with a poor pupil, not merely what he accomplishes with a good one. For not even a mediocre teacher can wholly spoil a really musical pupil.

Teacher or Virtuoso

TO BE a good teacher is very difficult; and there are few of them. The good teacher will take more interest in his pupil than in himself. But the virtuoso thinks of himself rather than of his pupil.

There was Chopin, for example. Chopin was an artist rather than a teacher, despite the fact that he taught. But Georges Mathias, pupil of Chopin, was the greatest teacher of France. From Chopin, Mathias learned beauty of tone, clearness of technic, exquisite finish of detail. Fifty repetitions of an arpeggio were not too many for Mathias, if they were needed to produce evenness of tone. And it was Mathias who knew how to impart, as a teacher, those beautiful and musical qualities which he had learned from Chopin the artist.

Saint-Saëns, the great French musician, was a genius who combined in rare proportions the qualities of both artist and teacher. The ideas of Saint-Saëns were what inspired me to seek new ideas for my own pupils.

Teacher Must Discover and Invent

FOR THAT IS, indeed, the rôle and the duty of the teacher. He must discover ways to help the pupil. Does he aspire to teach merely interpretation, and not to burden himself with the "how" of the ability to interpret? With technical problems? But how can technic be separated from interpretation, when one is playing master works? Does not the delivery of a phrase depend on the ability to control the muscles? Must not the two interdependent subjects be studied and developed together? No, if some difficulty of technic confronts the pupil, the teacher must not say to him, "Find out for yourself how to do it!" He must assist the pupil in finding out how.

Each Pupil Requires Different Advice

BUT WHATEVER a teacher does or does not do, he should bear in mind that every pupil requires different and individual advice. Therefore much depends on the manner of thinking, on the quick mind and the power of observation in the teacher. There are hundreds of pupils—good, better and worse! No one system can possibly apply to all pupils. The task of the teacher is to discover the special fault or weakness of each pupil and then to devise exercises to overcome that fault or weakness. He must be ingenious, for often he will find that he requires many devices for a single pupil, as well as a few devices for many pupils.

For instance, there are hands which need to practice double notes. Others need octaves; others, scales; others, arpeggios. Some need to play arpeggios with unusual, varied intervals. The drill in finding with the brain the new intervals, the unaccustomed stretches, and playing them with varied accents, is very important for certain types of students. Double thirds and

sixths make a similar demand on his thinking powers. Small hands need carefully chosen material, especially in the case of exercises using one or more sustained notes. Some hands require stretching exercises, some do not. (All hands will be benefited by some form of practice with many different rhythms and accents; which has been long a characteristic device of mine for overcoming difficulties.)

But if the fitting exercise is discovered, then it often happens that after the student has practiced for some minutes, the difficulty has vanished, is no longer there!

Practice With the Brain

BUT SUCH EXERCISES, and indeed all material for practice, must be carried out more with the brain than with the fingers. And this idea, it is evident, must be inculcated by the teacher. It is often true that he must even show the indolent and talented pupil how to use his brain in practicing.

Another duty of the teacher is to direct

the work of the pupil. A student requires disciplining; and cannot be allowed to follow merely his own inclinations. His work must be graded, if he is to make progress. He cannot skip from one grade to another, without taking the intermediate steps—all of them. His ascent to the heights of art must be slow and gradual. He cannot play Beethoven before Clementi, Chopin before Czerny, Debussy before Mozart and Mendelssohn.

The good teacher also must be constantly giving examples by his own playing of illustrations of what he requires from the student. One cannot teach well and vividly without continually illustrating, showing the pupil cause and effect, technic and tone, movement and result.

Security All-important

THE GOOD TEACHER always bears in mind the ideals of the artist. What is the dream of all pianists? To find certainty and security of fingers! If they have not security, they have nothing.

Two great helps toward security may be mentioned:

First, slow practice, with thought given to every note. There must be a definite hold on each note until the player is absolutely sure of it. This manner of practicing must be the foundation.

Second (and this has come to me of late), the pianist must have the technic of the entire keyboard. Whether he wishes to play a *Mazurka* of Chopin or a *Song Without Words* by Mendelssohn; he must have the technic of the whole keyboard; he must be in command of it.

Further, the player must feel relaxation. Arms, shoulder and body must be free. This relaxation is a matter of will and self-control. If the pianist has self-control, he can relax. But if he holds the arms and the whole body tense, he will not have the self-control which can master every muscle. To acquire this condition he should practice very slowly, with the mind centered on ease in the muscles.

Again, this type of practicing is the practicing with concentration, with brain, which must be continually demanded of the pupil. For it is more useful to practice one half-hour with concentration than eight hours without it.

Fingering Chosen by Teacher

STILL ANOTHER aid to security is the right choice of fingering; and here again the teacher must guide the pupil. Consider the "Etudes" of Chopin, in the many editions. How many ways of fingering these editions present! Each editor seems to be trying to invent a new fingering. But the fingering of Chopin, himself, is always the best. That is found in the Kullak and Mikuli editions. For the classic compositions, the simplest fingering is always the best.

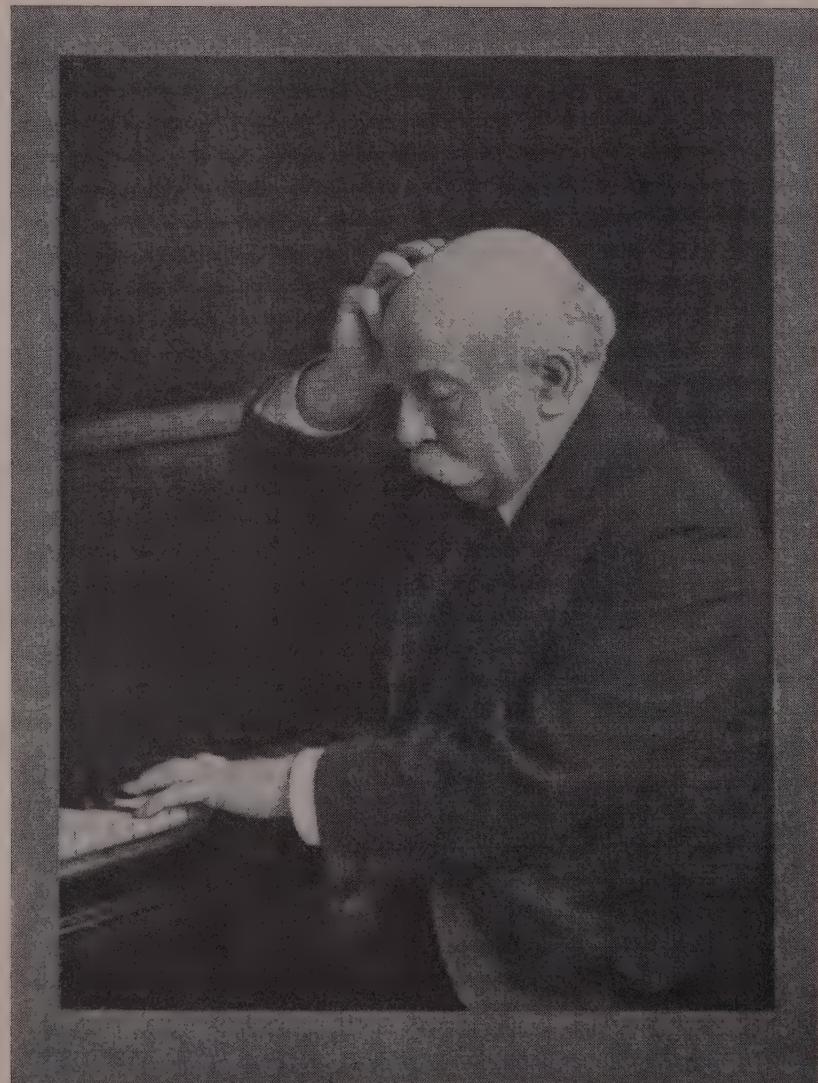
Dynamics Indispensable

WHAT SUBJECT is more important for a teacher to develop and to illustrate than touch, with its variations in dynamics? If the tone is to be *forte* or *mezzoforte*, it must be on the bed of the key. *Piano* tone I make on the surface. And I grade the depth of the key depression according to the amount of tone I wish. I must follow the resistance of the key.

To make these graduations, the tone must be mentally prepared. In a second the amount of weight and tone must be planned. For a light tone I "play off the key." For *portamento* I play "from high," with mental preparation, for the tone must be heavy, but the weight *not* so.

Follow the Composer

WHERE SHALL STUDENTS apply the various graduations of tone? But, obviously, where the composer has indicated them. And yet conductors, as well as virtuosi, commit the crime against music of playing what they choose instead of what the composer chose. If So-and-So played *forte* a passage which Beethoven marked *piano*, is that any reason why somebody else should copy him and change the sense of the passage? For that is exactly what happens when the composer's marks are disregarded. No! The artist plays, with heart and soul, *what the composer has written!*



M. ISIDOR PHILIPP

M. Philipp has been for the better part of his life the leading Professor of Pianoforte Playing at the Paris Conservatoire, during which period he has taught many virtuosi. He is a man of broad human understanding, whose many kindnesses have endeared him to numerous pupils. Americans have heard him several times "over the air," during his three recent visits to our country.

FASCINATING PIECES FOR THE MUSICAL HOME

Grade 4.

LA BALLERINA

IRENE RODGERS

ORFA GRANDE POLKA

The continued and persistent sales demand for this concert polka of Gottschalk makes us feel that many of our readers would like to use it. *Orfa*, we are told, was the name of one of Gottschalk's young lady friends. Grade 4. J. M. GOTTSCHALK

L.M. GOTTSCHALK

INTRO.

Sheet music for 'Eva, Sottoscena' by Giacomo Puccini, featuring multiple staves of musical notation. The music is in 2/4 time, with a tempo of 100. The score includes parts for voice, piano, and orchestra. Key changes and dynamics are indicated throughout the piece, including 'rapido', 'con grazia', 'Marziale', 'a tempo', 'p grazioso', 'poco rit.', 'Animato', and 'f'.

Tempo di Marcia

SCURRYING CLOUDS

A fine fanciful piano picture which your fingers must paint with pastel colors. At the same time the piece provides for brilliancy and well-studied force. Grade 4.

GEORGE F. HAMER

Andante M.M. $\text{♩} = 72$

THE OLD CHAPEL BY MOONLIGHT

Grave M. M. ♩ = 62

Grade 5.

Mrs. H. H. A. BEACH, Op. 106

8

8

ppp legatissimo

una corda

5

poco cresc.

tre corde

10

più cresc.

15

dim.

20

pp

sempre ben legato, quasi coro

una corda

25

pp

30

pp

35

pp

40

pp legatissimo

45

rit.

con pedale sostenuto

ORANGE BLOSSOMS

Grade 3. **Allegretto moderato M. M. $\text{♩} = 116$**

ARTHUR TRAVES GRANFIELD, Op. 16, No. 3

PIANO ACCORDION REPERTOIRE

CANZONE AMOROSA

VENETIAN LOVE SONG

ETHELBERT NEVIN, Op. 25, No. 3
Arr. by Olga Alanoff

In response to numerous requests, the Etude for the first time presents a famous composition most skilfully and effectively arranged for the piano accordion.

CHORD SYMBOLS FOR THE LEFT HAND
 M-Major m-minor S-Dominant Seventh
 d-Diminished a-Augmented

MANIPULATION OF BELLOWS
 ▨-Out Bellows V-In Bellows W-B-Whole Bellows U.H.-Upper Half of Bellows
 L.H.-Lower Half of Bellows

LEFT HAND FINGERING
 For finger numbers underlined with dash (2), the finger is to be placed on the Counter Bass (1st row.)
 Finger numbers not underlined are for the Fundamental Bass (2nd) and Chord rows.

RIGHT AND LEFT HAND SWITCHES
 F-Full Register (open switch)
 S-Single Register (closed switch)

Andante con espressione

più mosso

MASTER WORKS
—*—
ALLEGRETTO

This delightful movement from the pen of the sprightly Josef Haydn is less frequently heard than it really deserves but it makes an extremely graceful piece for the piano. The theme has been used in a familiar hymn. Grade 4.

J. HAYDN

M. M. $\text{♩} = 132$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35

Sheet music for 'Solfeggietto' by K. Ph. Em. Bach, featuring four staves of musical notation. The music is in common time, with a key signature of two sharps. The notation includes various dynamics such as *f*, *mf*, *p*, and *ritardando*, as well as performance instructions like *sempre* and *a tempo*. Fingerings are indicated above the notes.

SOLFEGGIETTO

Karl Philipp Emanuel Bach was considered by some as a far greater pedagog than his great father. In many ways he was the pioneer of modern pianoforte playing. After a little practice the plastic character of this piece is such that it holds together like a mosaic and when well learned it goes "like a whiz."

Grade 5. **Allegro vivace** M.M. $\text{♩} = 144$

K. PH. EM. BACH (1714-1788)

Sheet music for 'Solfeggietto' by K. Ph. Em. Bach, featuring three staves of musical notation. The music is in common time, with a key signature of two sharps. The notation includes various dynamics such as *p*, *f*, and *poco rit.*, as well as performance instructions like *senza pedale*. Fingerings are indicated above the notes.

The image shows a page of sheet music for piano, consisting of 12 staves. The music is in 2/4 time and uses a basso continuo style with two staves per system. The key signature is B-flat major (two flats). The music includes various dynamics such as crescendo (cresc.), decrescendo (decresc.), and forte (ff). Performance instructions like 'poco rit.' (poco ritardo) and 'a tempo' are also present. Fingerings are indicated above the notes, and some notes have grace marks. The page number 228 is at the bottom left, and the page number 8 is at the bottom right.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

SUCH A LI'L FELLOW

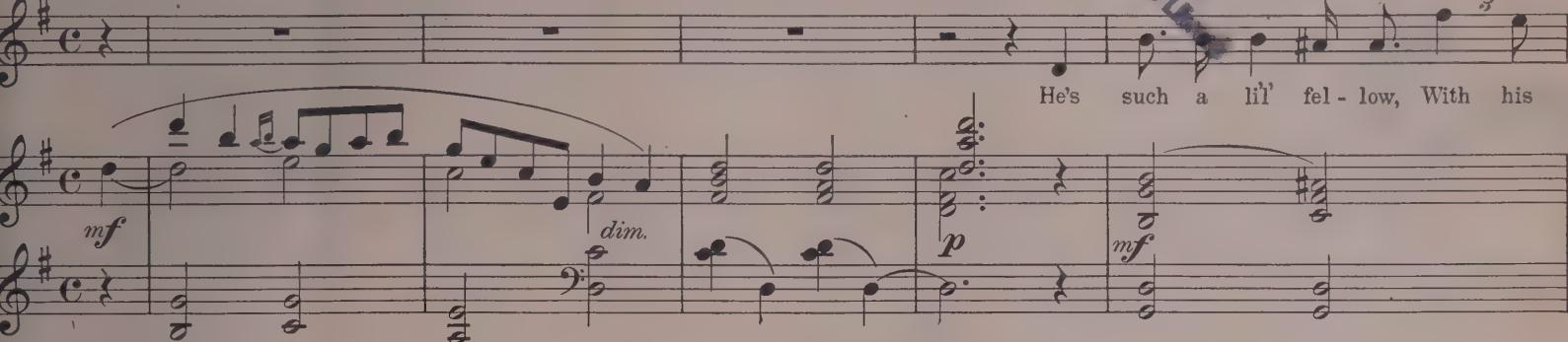
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FRANCES LOWELL WILLIAM DICHMONT

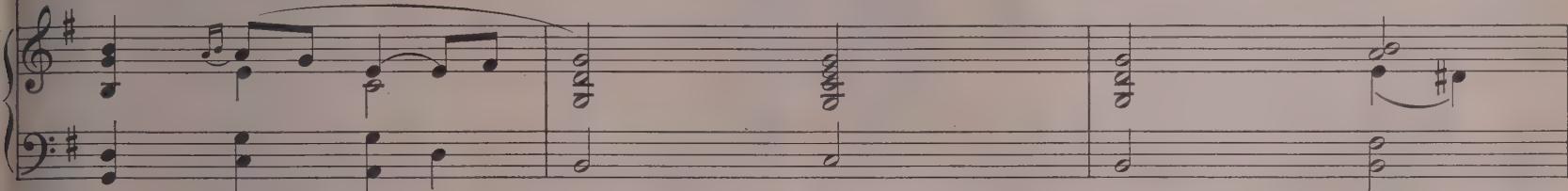
Moderato

ten.

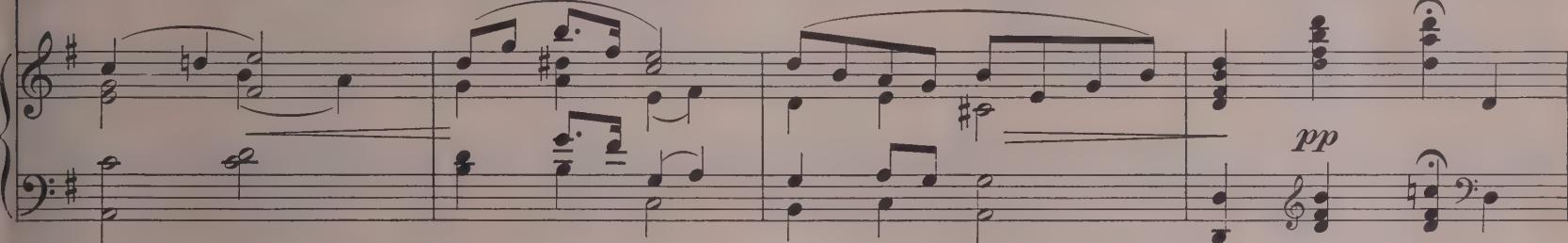
He's such a li'l' fel - low, With his



great big shin - in' eyes; You hard - ly dare to touch him, For he ain't much of a size. He's



such a li'l' fel-low, With his dimpled hands a-part; But if you on - ly touch them They just seem to pull your heart. He's



meno mosso
such a li'l' fel-low, A tear comes to your eye; But he don't un-derstand it, He don't know how to cry. He's just too new from Heaven, That's



why your eyes get dim, You find your - self a - wish - in' As you was good as him.
rit.
rit. pp
una corda

IN THE DAWN OF EARLY MORNING

Words by BURTON H. WINSLOW

EASTER SONG

Music by

FREDERICK N. SHACKLEY

Grazioso, e espressivo

Violin

Voice

Organ

mp

In the Gold-en

dawn— of ear-ly morn-ing Came the wom-en to the tomb; Per-fumes for — their Lord's a—
dawn— of Eas-ter morn-ing, Bless-ed hope is shin-ing now! Gone the cru— el hate and

dorn — ing Spread their fra-grance through the gloom. In their bos—oms love is glow — ing; Tributes
scorn — ing, Vic — try crowns the thorn-press'd brow! Thro' the tomb — there shines the glo — ry, Where, O

pp

sweet death, is now thy bring; But the an — gels tell the glad sto — ry: "Ye seek

For the an — gels tell the glad sto — ry: "Ye seek

Je - sus, He is not here; *rall.* He is ris - en, He is not here!" *rall.* Glo - ri - ous *a tempo*
 Grandioso
 morn! *mf* Gold-en dawn! *mf* Night hath de - part - ed, *mf* hope is born! *mf* Seek the
 dead *mp* no more, For the strife *accel.* is o'er, Seek the dead *cresc.* no more, For the strife *accel.* is o'er; Death is
 van - quished! *tempo* Death is van - quished! *tempo* Christ is King for ev - er - more! *tempo* *D.C.*
After 1st Verse *f a tempo* *rall.* *a tempo* *D.C.*
a tempo *rall.* *a tempo* *D.C.*
rall. *a tempo* *D.C.*

After 2d Verse
a tempo *f*

ff largamente

mf rall. cresc. molto

a tempo

ff largamente

mf rall. cresc. molto

van - quished! Christ is Lord and King, is King for

a tempo

ff largamente

mf rall. cresc. molto

ff a tempo

a tempo

ev - er - more.

a tempo

THE RISEN CHRIST

Prepare: *{* Sw. Vox Celeste
Ch. Flute 4'
Gt. *ff*
Ped. Flute 8'; soft 16'.

E. S. HOSMER

Very early in the morning
Adagio

Manuals

Sw. *pp* *p* *mp* *semplice*

Pedal

poco rit. *mp* Ch. *tr* Sw. *Fl. 8' off*

tr. tr. tr.

espressivo ppp *molto rit.*

The earthquake

Moderato

Gt. ff

Andante espressivo

Sw.

The message of the Angel: "Fear not!"

Moderato

Sw. Ch. Clarabella *simile* cresc.

Property of
Rudolph P. Lichtenstein

cresc.

dim.

cresc.

Ch.

Sw.

Alleluia!
Meno mosso

Allegro maestoso

poco rit. e dim.

Gt.

Gt. Full

Ped. 16' coupled to Gt.

The strife is o'er (Palestrina)

coupled to Sw. full

Gt. to 15th

cresc.

Full organ

poco rit.

SERENADE - CAPRICE

LOUIS VICTOR SAAR

Andantino

Violin

Piano

Last time to Coda

Un poco mosso

mf sul G

cresc. ed accel. f con passione

colla parte f con passione

sul G

allarg.

Tempo I D.S.

dim.

colla parte p D.S.

rall.

CODA

sempre dim.

dim.

pp

PARADE OF THE AMAZONS

MARCH
SECOND

C. S. MORRISON

Tempo di Marcia M. M. $\text{d} = 126$

The musical score consists of ten staves of music for a band, arranged in two systems. The first system begins with a dynamic of ***ff*** (fortissimo) and includes a tempo marking of **Tempo di Marcia M. M. $\text{d} = 126$** . The music features various rhythmic patterns, including sixteenth-note figures and sustained notes. The second system begins with a dynamic of ***mf*** (mezzo-forte). The score includes performance instructions such as **cresc.**, ***f*** (forte), ***f***, ***mf cantabile***, ***f***, ***p*** (pianissimo), ***f***, ***Fine ff***, ***ff D.S.***, and ***ff D.S.***. The music is set in common time, with various key changes indicated by key signatures and sharps/flats.

PARADE OF THE AMAZONS

MARCH
PRIMO

C. S. MORRISON

Tempo di Marcia M.M. $\text{♩} = 126$

PRIMO

ff

mf

cresc.

f

p

cresc.

mf

Fine

ff D.S. §

PROGRESSIVE MUSIC FOR ORCHESTRA

MINUET

JOHANN SEBASTIAN BACH
(Germany, 1685-1750)

Allegretto M.M. $\text{♩} = 144$

1st Violin

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VIOLIN OBBLIGATO

Allegretto

MINUET

JOHANN SEBASTIAN BACH

1st B♭ CLARINET

MINUET

JOHANN SEBASTIAN BACH

Allegretto

Allegretto

MINUET

JOHANN SEBASTIAN BACH

(1) (2) (3) (4) (5)

f rit.

B♭ TENOR SAXOPHONE

MINUET

JOHANN SEBASTIAN BACH

Allegretto

Allegretto

MINUET

JOHANN SEBASTIAN BACH

(1) (2) (3) (4) (5)

f rit.

1st B♭ TRUMPET

MINUET

JOHANN SEBASTIAN BACH

Allegretto

Allegretto

MINUET

JOHANN SEBASTIAN BACH

(1) (2) (3) (4) (5)

f rit.

CELLO or TROMBONE C

MINUET

JOHANN SEBASTIAN BACH

Allegretto

Allegretto

MINUET

JOHANN SEBASTIAN BACH

(1) (2) (3) (4) (5)

f rit.

FASCINATING PIECES FOR JUNIOR ETUDE READERS

—*—
MY BIDDY

Grade 1.

Moderato M.M. $\text{♩} = 112$

LOUISE E. STAIRS

I have a lit - tle bid - dy who talks to me each day, But she is ver - y
cun - ning and hides her nest a - way. Each day I try to watch her, I'd
like to go a - long, For when she comes a - round a - gain, She proud-ly sings a poco rit.
song.

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MARCHING TOGETHER

Grade 2. Tempo di Marcia M.M. $\text{♩} = 108$

WALLACE A. JOHNSON

il basso marcato

a tempo

15

Fine

20

25

D.C.

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HEAR THE BELLS

ROBERT NOLAN KERR

Grade 1. **Moderato** M. M. $\text{♩}=96$

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RAIN PATTER

JAMES H. ROGERS

Grade 2. **Allegretto** M. M. $\text{♩}=144$

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APRIL 1936

241

CHINA BOY

Grade 2½. Allegretto M. M. $\text{♩} = 96$

DONALD CLAFFL

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PARADE OF THE SHARPS AND FLATS

A. LOUIS SCARMOLIN, Op. 86, No.

Grade 2. *Tempo di Marcia* M. M. $\text{♩} = 126$

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THE ETUDE

When Every Gentleman Was a Musician

(Continued from Page 211)

vengeance of both her successor, Anne Boleyn, and Henry. Last year More was canonized by Pope Pius XI.

He was unfortunate enough to take as a second wife a shrew. However, he tried to tame her by teaching her to play the lute. Sir Isaac D'Israeli, the antiquary, writes quaintly about this: "Sir Thomas More was united to a woman of the harshest temper and most sordid manners. To soften the moroseness of her disposition, he persuaded her to play on the lute and viol and other instruments every day. But whether it was that she had no ear for

aside the tapestry and entered the room, whereupon the Queen stopped playing, got up and came forward, pretending to strike him, and saying that she never played in front of people, but only for her own amusement and to shun melancholy. And then she asked him whether she or Mary, Queen of Scots, played the better.

Queen Elizabeth also played the lute. There are two records of this. In 1565, Zwetkovich wrote to the Emperor, Maximilian, about the Queen: "She also played very beautifully upon the lute and virginals." And, in 1590, Baron Breuner,



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FROM THE DAYS OF LUTES

This unusual example of music printing is from "The First Booke of Songs or Ayres" by John Dowland, published in 1597. Notice how the music is printed to accommodate the musicians while seated around a table.

music, she herself never became harmonious as the instrument she touched."

And "Musical Bess"

THE AMAZING FIGURE of Queen Elizabeth was quite as striking as that of her father, Henry VIII, and her mother, the arrogant and ill-tempered Anne Boleyn. From her father she unquestionably inherited much musical talent. She is known to have been a gifted performer upon the virginals, which many people believe were named after her, "The Virgin Queen." However, this is not true, because music now preserved in the British Royal manuscripts reveals that virginals existed before Elizabeth was born. (See Royal mss., Appendix 58). Elizabeth could perform also on an instrument known as the "poliphant." This was strung with brass wire. In 1578 two of her compositions ("two little anthems or things in metre of her majestie") were printed. With the destruction of the Spanish Armada in 1588, she took it upon herself to write a poem, "Loke down and bowe downe Thine eare, O Lorde," which was sung before her at a State Service at St. Paul's. Possibly the music also was hers. Her musical establishment cost £1,576 annually, a very considerable amount for those days.

I like the story which Sir James Melville tells about Queen Elizabeth. As Ambassador from the Court of Mary, Queen of Scots, he was anxious to hear her, and so, he tells us, one evening a courtier drew him up to a quiet gallery where he was able to hear the Queen playing on her virginals. He stood awhile, listening to her playing excellently well. Then he pulled

Chamberlain to the Prince, Archduke Charles of Austria, writing to the Emperor, Ferdinand: "On the 10th of June, in the evening after supper, to refresh myself, I took a boat on the river, and the Queen came there too, recognized me, and summoned me. She spoke a long while to me, and then invited me to leave my boat and take a seat in that of the Treasurer. She then had her boat drawn alongside and played upon the lute."

Music at Table

IN THOSE DAYS it was the custom for glee or madrigal singers to sit vis à vis at a table, when singing certain compositions. What is therefore more natural than that the music should be printed to accommodate this arrangement? That is, one copy was used for all four singers—all four parts being printed around the edge of the page, so that each singer, as he sat at the table, had a part in front of him.

In the songs the music was perfectly fitted to the words. They never thought of the words of a song as a mere peg on which to hang their music. Generally, it is slight and full of melody and color, suited in every way to the flexible lyric poetry, so that one gets equal joy from both. The music always helps the mood and often the grace and humor of the poetry. Very often, too, composers wrote their own lyrics. Campion, for example, not only was a fine musician but also was undoubtedly one of the finest of our English lyric poets.

Just a word or two about other instruments of this period. First, the viols were the bowed instruments. Then there were

(Continued on Page 258)



ALL THE MASTERS HAVE LOVED . . .

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THE SINGER'S ETUDE

Edited for April by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself.

Headtones and Mixtures

By Bernice Hall

TO BUILD anything and to build it intelligently and well, from a house to a cake, or a singing voice, the component parts must be studied and understood separately until each single unit, by itself, is perfectly known for its use and constructive qualities. To build well or to sing well the builder or singer must be as vitally interested in the single part and as deeply charmed by its single nature as in the completed structure or voice.

All structure building in the voice has to be taken from the inside, which means carried out from the imagination on word pictures into reality, which, to the singer, is recognized and thoroughly understood sound. And, like all first steps in any art, any word name that appeals keenly to the imagination is the most desirable mode of instruction and produces the quickest and most pleasurable results. In artist and teacher, keenness of imagination goes far toward being the measure of their understanding and success.

"Nasal" Not Noxious

NOW WE WOULD WARN the earnest voice student not to back away in fear of the word, *nasal*. All singing is some part or color-mixture of open nasal resonance.

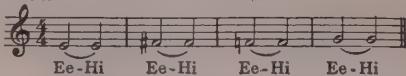
Having studied the position and nature of the bright, hard vowels, *a* and *ee*, and the influence of chest resonance and head dilation upon their color and position, we will picture their color and position in relation to the third bright or hard vowel—*i* or *hi* (as in the word *high*).

A is the most naturally nasal and has its position highest under the nose. *ee* must borrow bright resonance from *a* and has its particular position close to the front teeth. The third vowel—*i* has no definite position point but belongs to *a* and *ee*, and must be imagined to be the highest in position of these three speaking voice vowels. From now on we will add the aspirate *h* to the vowel *i* as it makes it easier of pronunciation and helps very greatly in the attack.

We will then describe *hi* as higher in position and color than *a* and *ee* and call it a swinging or hanging vowel. It is a smooth, clear vowel and would be thin and sharp, colorless and uninteresting did it not borrow resonance-paint from its two relative vowels, *a* and *ee*. To add resonance-color and quality, the *hi* must be pressed low on the speaking-voice resonance by thinking the breath-weight down upon the chest until the right amount of resonance is added to match the color of the *a* and *ee*.

A, *ee*, and *hi* should be all on the same level of speaking-voice resonance, breath-weight, and color, so that they carry the same quality and volume in all words containing them. To gain the first idea of matching the *hi* with the wider resonance of *ee*, we begin in the most favorable location, the middle of the voice, where more of the chest resonance and pressure is easily added.

Ex. 1



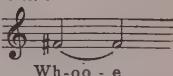
On this two-color exercise, sing a bright, pointed *ee* (long sound as in *thee*), as low on the speaking voice resonance as possible.

Now bridge it over very slowly to the second tone on which *hi* is to be sung to match as nearly as possible the *ee* in low resonance, color-width, and volume.

Be sure to keep the *hi* as near to the very forward enunciation placement of the *ee* as can be done.

Now that you have used the bright *e* to point the *hi* in color, and can raise it in position, study the soft, dark *e* exercise on the vowel syllable *Wh-oo*.

Ex. 2



Sing, on the medium tones of the voice, each different color separately and then together, sustaining the first slowly over to the second tone.

Dilation Table

Singer's yawn.....	Low color
Stretch over the tone.....	Depth
Fluffy, dark color.....	Sympathy
Width in the nostrils.....	Richness
Dignity of tone.....	Velvet
Maturity of tone.....	Softness

Be very careful that the breath release is greater with each tone that moves higher up the scale. This exercise will fix in the mind more clearly the opposite position and color between the *bright* and the *dark e*. Also it will make more definite the absolute necessity of leaving the breath flow more free to do its own work in ascending the scale.

The dark vowel, *Wh-oo*, through its dilation position lifts the *dark e* higher into the head position, beginning in the middle voice where there is no strain, and thus prepares the way for scales and exercises on the vowel sound *hi*.

Frontal Resonance

AS THE FOLLOWING single tones, *A* and, further on, the broken chord exercises, are sung higher, much forward hanging pressure of the enunciation of the *hi* vowel sound is felt high up under the nose and against the forehead.

These high tones sung on the *hi* have the sensation of clinging against the bony wall of the nose and forehead, and being held there only by their own pressure, as though the air were being constantly poured against this bony wall like the stream of a hose on a garden wall.

We do not ourselves sing our high tones, we give them perfect freedom and they sail on their own pressure, being made elastic and strong through their resistance on the speaking voice resonance. Or, we will say that we speak through the freedom of the breath flow in the upper tones.

Ex. 3



Practice these three single tones on the vowel sound, *hi* as in "high."

Study them slowly and carefully, for the understanding of the combination of dilation form and low resonance mixture.

Without losing the low resonance mixture as the tone's foundation, raise these tones as high as possible into the dilation form in preparation for the next exercise in headtones.

Ex. 4

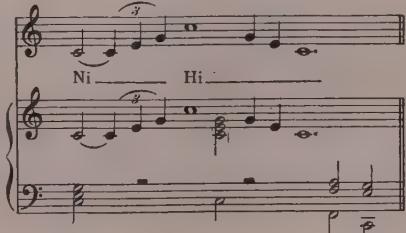


Sing as many of the tones in this chart as can be done easily, being careful that they swing away from the lower resonance far enough to allow them full freedom on the flowing breath without entirely losing their low-resonance firmness and color.

Practice each tone by itself as in above middle voice exercise, on the same vowel sound, *hi*.

Sing this exercise beginning with the key of *C* and transposing it up by half steps as far as the tones are free, easy and well-enunciated on enough low resonance borrowed from the bright *a* through the *ee*.

No. 5



However we have found through long experience that for some time *G* above the staff is a very healthy stopping place, and that tones above this point should be sung only rarely, in comparison, until the voice grows naturally in power and flexibility, *without effort*. This refers of course to high voices—sopranos and tenors. For other voices the exercises must be transposed correspondingly lower. Contraltos and basses will not at first carry this above *D* or *E*.

It is a good plan for the student to add his own words to this broken chord exercise, for the testing of different sounds, to develop clear enunciation, and for his own entertainment.

Head Dilation

BELIEVING THAT this explanation of the head voice and of head voice exercises would be incomplete in the student's mind without a separate talk on head dilation itself, the second half of the lesson is devoted to this subject alone.

The thorough understanding of head dilation in singing is the most important

factor of the whole voice system, in that it lifts the whole scale into flexibility of action, preserves youthful tone and color, and adds many tones to each end of the compass, that would otherwise be missing. It protects the voice from strain and far too early disintegration.

The understanding of this point is so necessary to the whole health and life of every voice that we shall take the liberty of talking in word pictures and similes concerning it, so that the appeal to the imagination of the singer may be more effective and the practical working results be sooner obtained.

The leading points and different working effects of this dilation exercise alone are given in their relation to each other in the chart forms following, which will prove very helpful in understanding the nature and extreme benefit of its process. So far in the study of voice this prime factor has not been given one third of the special attention necessary to build and preserve a correct and beautiful voice scale.

Amplifying Resonance

IN STRIKING a tuning fork we set in motion a small, insignificant sound. If we hold the same fork, in motion, under the open base of a spherical resonator of metal substance, we find the fundamental tone of the vibrating fork intensified many times over, thereby producing a louder and richer tone.

The origin of the vocal tone, the vibration of the voice-cords alone, if we could hear it, would be a sound very much like the tuning fork by itself, in volume and quality. The bony cavities of the mouth, nose and head are the same kind of resonators for the re-enforcement of the fundamental sound produced at the larynx, as is the metal resonator for the re-enforcement of the sound made by the tuning fork.

A contracted muscular interference in the mouth or throat will have the same destroying effect on the voice, in volume and quality, as would be had by placing a thick piece of felt between the tuning fork and the resonator. If we ruin the fork or the resonator it can be easily replaced, but the voice cannot. And so it is that the path must be free for the tone or vibrated air column to reach the bony cavities of the nose and head for its re-enforcement in quality and volume.

In reading this instruction, keep in mind that we are studying this one essential point by itself, to get a firm and well understood idea of its very great value in our progress.

The Even Scale

IN USING the pure headtone, *Wh-oo* in the exact middle of the voice, we overlap the head-voice action so there are no reaches or excessive jumps in singing up or down the scale. And when we paint the upper tones with the speaking voice color taken from the lower part of the voice, we

overlap the color and hard resonance material into the high voice with the same result, that we have then no color or resonanceumps.

If high action comes down to lift the low and middle voice, and low color goes up to keep the high voice from jumping entirely away from its natural foundation, there is a natural mixture or overlap of both extreme ends of the voice at its middle, resulting in freedom of action, equal color, matching resonance, and even power through the complete scale.

In singing the pure headtone *Wh-oo* (without mixture), we again have two paths to consider, color and action. The *Wh-oo* in its position and action is the parachute which opens and stretches, and saves the voice from falling. We are calling the intense head or nasal dilation a parachute in order to make poignant the sensation of the singer's yawn.

We hope to make this clearer by setting down the three stages of understanding and realization the singer will gradually pass through before he arrives at the complete and clear understanding of the sensation and complete object of this pure headtone exercise.

DILATION—Vowel sound—*Wh-oo*, represented in three stages as

- 1—Parachute;
- 2—Singer's yawn;
- 3—Dilation process.

The singer's yawn must not be confused with the sleepy yawn which spreads back to extend the soft palate and pillars, and stretches the throat wide open. This sleepy yawn is to be decidedly avoided in the singing process.

The singer's yawn is felt closely and directly under the front teeth, and from there upward to the widely distended nostrils, and in its completion at the highest point in the arch of the mouth, which is the soft spot high up under the nose, or the nasal floor composed of flexible and very sensitive tissue.

Fix the following position chart firmly in your idea and mind.

Dilation—Very close under front teeth.

Singer's Yawn—Wide stretch of the nostrils.

Position Points—Sensitive spot high under nose. Floating, or swinging chin.

Then there is a particular thought-point for the direct and carefully pointed enunciation of the dark *Wh-oo*, which is the point of the upper lip or straight muscle under the nose. To this location the extreme, pointed enunciation of the *Wh-oo* must hang or cling.

The lower jaw must float or swing freely, that it may take its natural position from the process of the enunciation itself. Do not use the hideous fish mouth position for the dark, round vowels. It is no more necessary to make unnatural faces in singing than in speaking. Being quiet and natural brings the best results all around, and much more quickly.

The speaking voice resonance, or bright, hard material, if not balanced and lifted upward by the help of dilation, or head voice action, will lie too low in the lower pharynx, so gaining too much breath-pressure on the chest, which will cause over-forcing at the voice cords, thus cre-

ating disaster right at the beginning. This position will result in pushed, hard tone and will be forced to make a direct change (break) somewhere on the way to the high tones.

Right action must always precede the sung tone.

Those Precious Medium Tones

THE WAY to each extreme end of the voice must be prepared in the middle tones, where it is easiest to sing without strain, where the voice is most effective in color, and most natural in position and production. The pure headtone *Wh-oo* is an extreme dilation exercise in the exact middle of the voice. It is the action-lift and color-protection of the power and height of all tones.

Going the other way, the speaking voice resonance is the bottom and balance of the high voice and dark vowel sounds, so that the high tone may not slip entirely away from its natural fundamentals, and the dark vowels be hollow and off pitch.

Through classified vowel sounds or color points, especially adapted to be produced indirectly, a resultant form or position of the sensitive muscular curtains which build the resonators of the mouth, nose and head, we find the way to definite sensation of these positions. These definite sensations are then a sure guide, for they are always the same when the tone is right in color, with ease of production and power. The vowel sound is the sure leader to a classified and correct result.

Eternal Diligence

DILATION, the pure headtones, and then their mixtures require an untiring amount of patience and thought, as indeed do all the best things we gain for ourselves.

Imagine the *Wh-oo* as a large, dark and empty room which you are pouring full of easy and fast-flowing breath. Then use the long sound of the vowel *e*, carrying it up and away from the loud, rough, low resonance, into this prepared, dark room, so as to paint it dark and soft in the yawn stretch of the *Wh-oo*.

In this way we will realize that the soft tones of the voice are not made by simply restricting the breath supply, but by lifting the vowel enunciations into the head voice dilation-action as a parachute holds up a person.

The dark, dilated vowel *e* must keep its pressure on the speaking voice resonance, which supplies it with correct pitch, firm, pointed position, clear enunciation, and carrying power.

Carefully and slowly sing the *Wh-oo* exercise and the *e* exercise, separately and then together, as indicated in the first exercise of this lesson, only be sure to remember that the first one is an exercise of bright color, and this one the opposite, or dark color vowel.

In this pure head tone exercise, form the dark, dilation room of the *Wh-oo* first, then sustain over to the soft, dark *e* tone, being careful to keep all the formation and influence of the *Wh-oo* to lift and color the dark *e*.

Be sure that none of this process moves back away from the teeth and front of the head. This is a nasal dilation, not a spread of the lower pharynx. Pour the breath forward fast, full and free.

Comparing Victor Herbert with Reginald De Koven

It was natural for Herbert to achieve his orchestral fluency. He sat in the best orchestras of his day; he knew the band as a player and as a conductor; his wife sang in the grand operas. The geniality of the man is mirrored in his tunes and in the humor that he could write into his instrumental parts. De Koven lacked his flash, his bubbling spirits, his versatility. I am not sure that "Robin Hood" is not superior to any single score that Herbert ever wrote; yet De Koven was never ratified by the public as Herbert was; he never captured the imagination; his attempts at popular ditties were commonplace, without the redeeming brilliancy—if too frequently also the tinsel glitter—of Herbert's orchestration.—Isaac Goldberg in the American Mercury.



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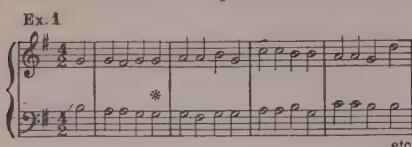
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Canonic Treatment of Hymn Tunes

By H. C. Hamilton

POSSIBLY EVERYONE is familiar with that particular tune by Tallis, which furnishes an example of an infinite canon between soprano and tenor.

Ex. 1



Whether all listeners "get" this, even when an efficient and well balanced choir observes and tries to make outstanding the melodic combination, is open to question. And I have even known tenors—good readers, too—who carelessly passed over this imitative part writing, and "just never noticed it"—never realized they were singing the identical soprano part, in a most clever and yet natural bit of imitative writing. The tune being so even in character, and not possessing variety in rhythmic outline, is mainly why the combination so completely camouflages itself. Art here truly conceals art. Few hymn tunes are so written; even those with extremely smooth flowing inner parts do not follow canonic form. But in playing hymns much interest can be added by introducing—when possible—points of imitation.

Some years ago, I was playing the piano for a certain Sunday School, and one of the hymns announced was *Come to the Saviour*. For the first time I perceived the possibilities here of a canon, and immediately put the idea into practice, while the children were singing.

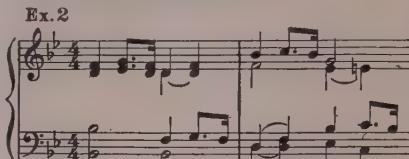
At once a new interest, a new atmosphere could be noted. Of course, Root's bright little tune never falls flat anyway; it having one of those happy sounding, really original lilt we occasionally find among hymn tune writers. The tune helps "sing itself." But no sooner had I put into operation the little canonic imitation than the singing gained fifty per cent in vitality and enthusiasm.

To prove this to be no mere fancy, the second verse was played as written. At once the singing deteriorated to the ordinary Sunday School level; not bad, but certainly lacking in the zest of the stanza just concluded. Then, at the third verse the little canon was introduced again. How the children seemed to leap into action! An irresistible onward urge, a happy feeling of unity, a rhythm that set the pulses fairly dancing resulted from this simple and effective device. The singing more nearly resembled that of birds when they seem in a mood to "burst their throats," as we say.

This tune has been played the same way at church services, and adults, forgetting dry formalism, responded nobly, though of course with not quite the effervescence of the juveniles. The filling up of the pauses precludes the danger of coming in too soon or too late. And the use of previously

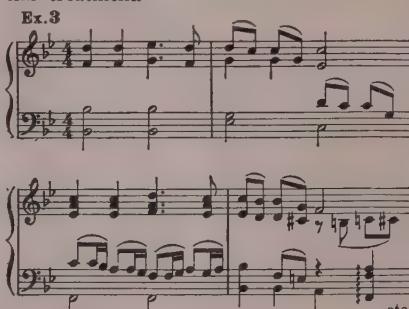
heard material, in close stretto-like combination, especially when marked by rhythmic accent, contributes an infectious "pushing forward" more easily felt than described. Observe well

Ex. 2



Of course the entire tune is not practicable for such treatment. But the two foregoing measures, appearing as they do, three times, contribute sufficient "go" to infect the entire tune. The refrain too, admits of similar treatment.

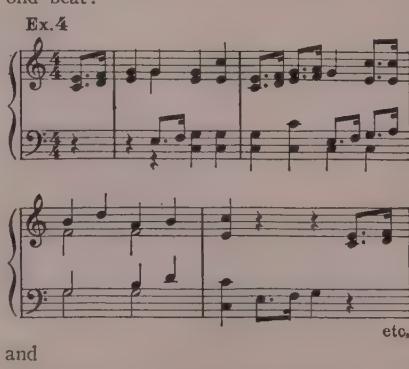
Ex. 3



It will be readily seen that much of this free treatment will fit in best with unison singing. And is not this sort of thing, in a hymn of our time, something like the way Bach viewed the old chorale in his day? How the really musical people must have enjoyed singing those old chorales; a majestic canto fermo, to the delightful counterpoint of the unsurpassable Bach at the organ!

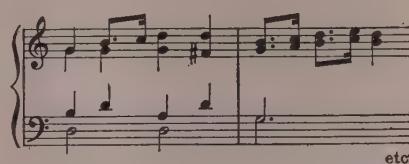
Another extremely effective hymn tune is McGranahan's *There's a Royal Banner*. The imitations here take place at the second beat:

Ex. 4



and

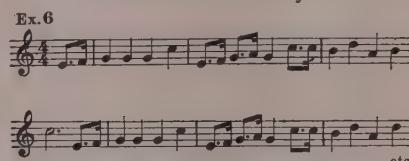
Ex. 5



Come to the Savior

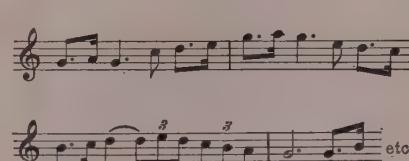
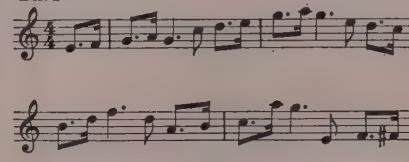
As a piano and organ duet this really fine march tune becomes a miniature concerto; each instrument, taking turns, during a number of repetitions, at being the soloist. Brilliant scale figures would at one time supply a dazzling path, along which proceeded, like some conquering hero, the organ's canonic march. At another place the piano, as solo instrument, furnished the theme, while the organ added a counter melody suggestive of the original tune—a sort of martial rebirth. Study

Ex. 6



etc. and judge of its fitness to be combined with

Ex. 7



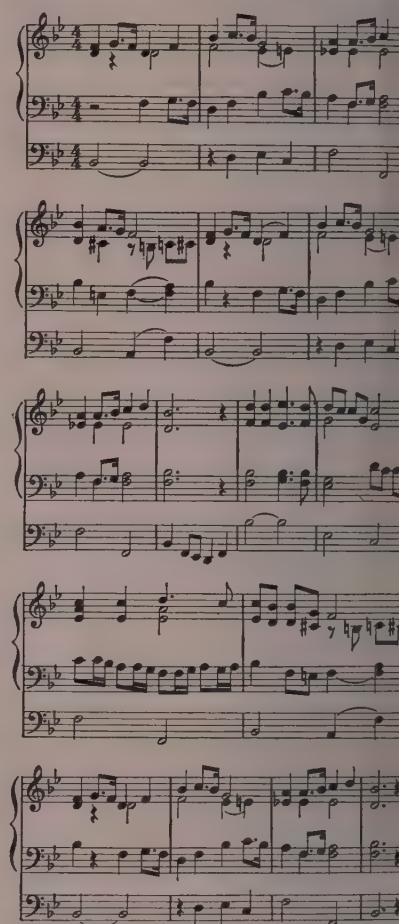
etc.

For those in search of something old, but done in a new way, the better class of hymn tunes—even some known as the "gospel" variety—offer a fine and wide field. And how the people will enjoy the point of contact—to use a salesman's expression—provided by a familiar or easily assimilated tune! And finally, employing the sometimes despised hymn tune in this way; elevating the unpretentious but really good melody to a new seat of honor, as it were, will insensibly lead the untrained ear to a better appreciation of classical forms.

Remember that the great masters at times evolved some marvellous creations from material much less promising than a hymn tune!

We give here an arrangement of the familiar *Come to the Savior*, which will illustrate the possibilities of this form of treatment, without allowing it to become too complex, but still maintaining melodic interest.

In the registration there are many combinations available, even on a medium sized instrument.



A general suggestion is that the right hand part be played on one manual with stops of a smooth, organ tone; the left hand part on another manual with stops of reed or string quality predominating, so that the imitations and counterpoints will catch the ear. Along with this there should be a plenty—but not too much—of 16' tone on the pedals.

Locating the Lines and Spaces

By Gladys M. Stein

IN TEACHING very young pupils the lines and spaces the instructor should place a finger on a piano key, have the pupil name it and then write it on the proper line or space of his music paper.

This saves confusion in locating the correct piano keys and gives the pupil something definite to work on.

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All Hail the Power of Jesus' Name

By Mrs. W. Henry Herndon

Author: Edward Perronet, was born in Kent, England, in 1721. He had a bad temper and was reputed to be a very disagreeable person. This song is the only really great and good thing he ever did. It was sung for sixty years before anyone knew who wrote it.

Tune Composer: (No. 1) William Shrubsole wrote the tune *Miles Lane* for the song. This tune was published with the song. Shrubsole was only nineteen years old when he composed it in the organ gallery of Canterbury Cathedral. He was once a choir boy.

Tune Composer: (No. 2) Oliver Holden, a business man of Charlestown, Massachusetts, wrote the tune *Coronation*. This tune was also composed especially for the song. The *Coronation* tune is most often used. Holden was a self-taught musician.

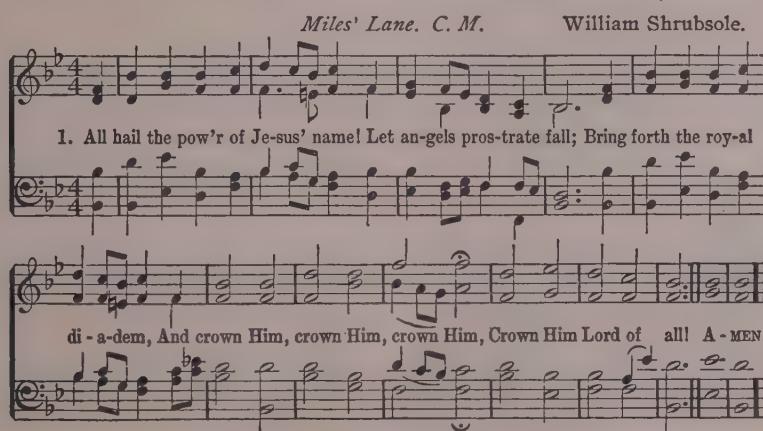
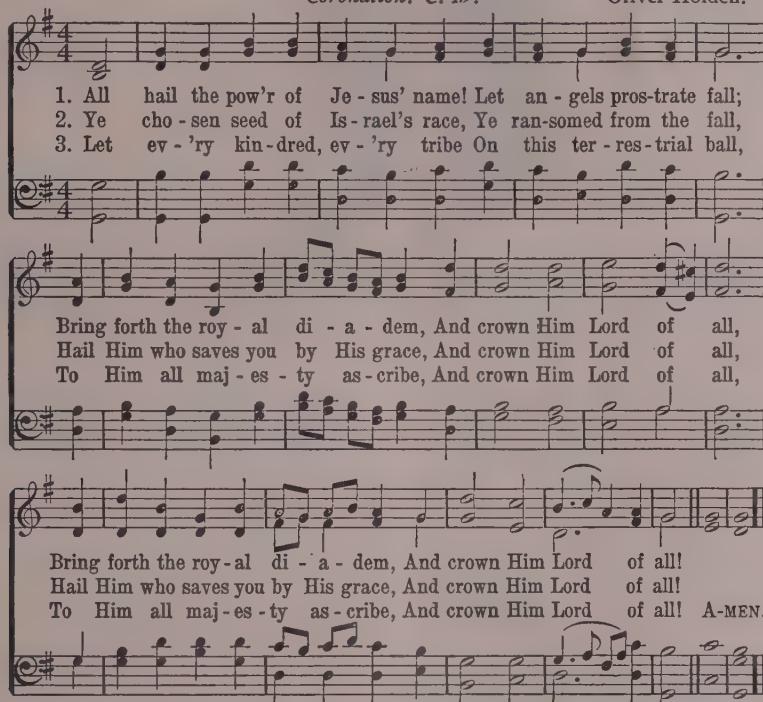
This hymn has been called "the most inspiring and triumphant hymn of the English language." It is quite popular as a congregational hymn. The original song contained eight stanzas. It is difficult to find any two modern hymnals that give identical versions.

The hymn should be played in a dignified and majestic manner, because we are honoring a King. In the *Coronation* tune, be very careful to give the first note two beats, and do not hold the last note before the *Amen* too long.

All Hail the Power.

Coronation. C. M.

Oliver Holden.



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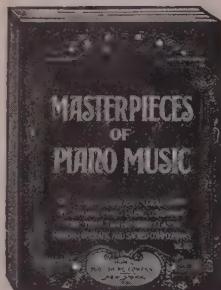
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Fifty-Seventh Annual Meeting of the Music Teachers' National Association

Philadelphia, Pennsylvania; December 27-31, 1935

We take pleasure in presenting in THE ETUDE the following authorized and revised report of the recent Convention of the Music Teachers' National Association, as presented by D. M. Swarthout, Secretary.

THE 57TH ANNUAL meeting of the Music Teachers' National Association, held in Philadelphia from December 27th to 31st, 1935, brought together music educators from all parts of the country to hear an interesting and instructive five days program prepared under the direction of Frederic B. Stiven, president of the Association during the past year. Headquarters for most of the sessions was the Bellevue-Stratford Hotel. The opening evening featured a program of music by American composers, sponsored by the Philadelphia Music Teachers Association of which Edward Ellsworth Hipsher is president, which contained among others, selections from several composers resident in Philadelphia. A reception followed, attended by several hundred people in honor of the officers and delegates to the Music Teachers' National Association.

Papers and addresses given during the following four days included those presented by Marion Keighley Snowden of London, Mrs. H. H. A. Beach, Mrs. Frances E. Clark, Nikolai Sokoloff, Edwin Hughes, Bruce Simonds, George Woodhouse of London, Wm. S. Brady, Edgar Schofield, Wm. T. Bartholomew, Mrs. William Arms Fisher, Harry Clay Banks, Jr., Laura C. Boulton, Henry S. Drinker, Joseph Yasser, Olin Downes, Russell V. Morgan, Ralph Clewell, Max Schoen, Theodore M. Finney, James T. Quarles, George L. Lindsay, Hans Kindler, Ernest LaPrade, Hubert Kessler, Hans Weisse, Frederick S. Converse, and Miss Nancy Campbell.

The annual banquet of the Music Teachers' National Association, with the National Association of Schools of Music which again met in joint session with it, brought out an attendance of over three hundred and had as its main feature an inspiring address by Roy Dickinson Welch of Princeton University on "The Musician and Society." Rudolph Ganz of Chicago acted as toastmaster and the musical offerings of the evening were a program by the Dorothy Johnstone-Baesler Harp Ensemble and an abbreviated performance of Liza Lehmann's "In a Persian Garden," sung by a quartet consisting of Emily Stokes Hagar, soprano; Marie Stone Langston, contralto; Bernard Poland, tenor; and Edward Rhein, bass; with Virginia Snyder at the piano, the harp ensemble also assisting in the accompaniment.

A Piano Forum, with Edwin Hughes as chairman; a Vocal Forum, Wm. S. Brady, chairman; an Organ and Choral Forum, Harry Clay Banks, chairman; an Orchestra Forum, George L. Lindsay, chairman; and a Theory Forum with Frederick S. Converse presiding, were well attended.

Musical offerings interspersed through

the five days included, besides the program of American music, a harpsichord recital by Alice Ehlers of Vienna; piano recitals by Mrs. H. H. A. Beach and Evelyn Swarthout; a recital by Charles Hackett, tenor, and Grete Stueckgold, soprano, of the Metropolitan Opera Company; a concert by the Philadelphia Orchestra under Leopold Stokowski, featuring a première performance in America of the "Concerto in D minor for two pianos and orchestra, by Poulenc, with Jeanne Behrend and Alexander Kelberine as soloists; an organ recital by Arthur W. Howes; a concert by the Choral Club of Camden Art Society, Henry S. Fry, director; a recital by the Trio Classique, Ardelle Hopkins, flute; Eudice Shapiro, violin, and Virginia Majewski, viola, from the Curtis Institute of Music; a concert by the American Society of Ancient Instruments, Ben Stad, director; and a musical program by the Zwecker-Hahn String Quartette.

Other interesting events were: a trip to the Theodore Presser Home for Retired Music Teachers with a complimentary buffet supper tendered the delegates by Dr. James Francis Cooke, president of the Presser Foundation; and a trip to the RCA Victor factories in Camden, New Jersey, in charge of Mrs. Frances E. Clark of the Educational Division of the RCA Victor laboratories.

Interesting and well-attended luncheon programs were held by the Choral and Festival Alliance, with Mrs. William Arms Fisher presiding; and by the National Federation of Music Clubs, with Mrs. John Alexander Jardine, National President, in charge, at which the principal address was given by A. Walter Kramer of New York City. Phi Mu Alpha, Mu Phi Epsilon, and Sigma Alpha Iota also each held a luncheon meeting.

Officers elected for 1936 are: Earl V. Moore of the University of Michigan, president; Rudolph Ganz of the Chicago Musical College, vice-president; D. M. Swarthout of the University of Kansas, secretary; Oscar Demmler of Pittsburgh, Pennsylvania, treasurer; and Karl W. Gehrke of Oberlin College, editor. Newly elected members to the three year term of the Executive Committee were: Edwin Hughes of New York City, George S. Dickinson of Vassar College, and Charles Vardell of Salem, North Carolina. Mrs. Crosby Adams, for fifty-five years a member of the Music Teachers' National Association, was reelected to the one year term of the Executive Committee. At the annual banquet, Mrs. Adams was honored by an ovation, the delegates rising to their feet to pay her homage.

Chicago was chosen as the convention city for the 1936 meeting.

"Love in the Orchestra"

"VIOLA, I love you. I want you tuba mine. I lay my harp at your feet."

"Aw, quit stringing me along. You can't get to first bass with me."

"Say not this. I'm tired of playing second fiddle! You've got too many guys bowing you around."

"Oh, what a violin situation! What brass! Why did you piccolo thing like that to say to me? I ought to give you a baton the head!"

"Yeah? Gee, I'm trebling all over!"

"You'd better tremolo-ver what you said."

I'm liable to drum you yet."

"Oh, but suite, let's give this a rest."

"Oh! Trying to snare me in double quick time, eh? Well, quit horning in. Gwan! Blow!"

"Well, fife not been a chump! After all the do I've spent a music you! That's a scale-y trick!"

"Say, I'm tired of listening to your chorus language. You're not so sharp. I'm leaving you flat!"

—The Scherzo (National Music Camp.)

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ORGAN AND CHOIR QUESTIONS

Answered

By Henry S. Fry, Mus. Doc.

Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. How did the following stops derive their names and what is the meaning? *Flautino 2'*—*Flute Harmonique 4'*—*Oboe 8'*—*Vox Humana 8'*—*Open Diapason 8'*—*Stopped Diapason 8'*—*Salicional 8'*—*Voice Celeste 8'*—*Aeoline 8'*—*Doppel Flute 8'*—*Flute d'Amour 4'*—*Principal 8'*—*Dulciana 8'*—*Melodia 8'*—*Gamba 8'*—*Open Diapason 8'*. What is your opinion of the tonal balance of this organ, the last seven stops being the Great organ stops?—A. R. T.

A. *Flautino*.—This word ending in Italian diminutive "ino" indicates a flute toned stop of small size.

Flute Harmonique—English, Harmonic Flute—name derived from the fact that the pipes which form the larger part of its compass are formed and voiced to yield their first harmonic upper partial tones instead of those normally belonging to their full lengths. This is accomplished by a small perforation in the body of the pipe.

Oboe—Name derived from orchestral instrument bearing that name. The older form of Oboe stop is not considered imitative, the imitative stop usually being known as *Orchestral Oboe*.

Vox Humana—Intended to be an imitation of the human voice, from which the name is derived.

Open Diapason—The word "Diapason" originally meant the interval of an octave. The *Open Diapason* is the principal foundation stop of the organ. The term "open" is used to distinguish the stop from the improperly named *Stopped Diapason*, which properly belongs to the Flute family of stops.

Stopped Diapason—An improperly named stop of unimitative flute tone. The pipes are half length, and are equipped with a "stopper" at the top of the pipe, which lowers the pitch one octave.

Salicional—The name of a stop belonging to the Viol or string family.

Vox Celeste—A stop formed by two or more ranks of pipes, one or more ranks of which are slightly out of tune with the correct unison pitch, producing a wave or undulation in the tone. In present day organs the *Vox Celeste* is usually formed by a set of pipes undulating with those of the *Salicional*. When the undulation is with the pipes of the *Viol d'Orchestra* stop, the stop is generally known as the *Voice Celeste*.

Aeoline—In the present day organ is usually a very soft stop. It has been described as a lingual stop voiced in imitation of the Aeolian Harp.

Doppel Flute—Designates a covered wood stop the pipes of which have two mouths, placed directly opposite each other, from which it derives its name.

Flute d'Amour 4'—A stop of small scaled wood pipes, partaking of the character of the Lieblich Gedekkt and the Rohr Flute.

Principal 8'—The octave of the *Diapason (Open) 8'*—the stop, being at this time more generally known as "Octave."

Dulciana—A diminutive *Diapason*.

Melodia—A stop of unimitative flute quality.

Gamba—A wrong abbreviation of *Viola da Gamba*, the name given to the old instrument which was the precursor of the Violoncello. The "Gamba" belongs to the string family.

The specification of the organ, if properly voiced, should produce a fairly good tonal balance, considering its size. Of course desirable additions could be made, such as Chorus Reeds, Mixtures, and so forth.

Q. In our church we have two reed organs—a one manual and a two manual. The one manual organ has the following stops: *Pedal Point*—*Sub Bass Dolce 16'*—*Contra Bass 16'*—*English Horn Dolce 8'*—*Sub Bass 16'*—*Eolian Harp 2'*—*Viola 8'*—*Viola Dolce 8'*—*Vox Humana*—*Serpentine 8'*—*Piccolo 4'*—*Melodia 8'*—*Vox Celeste 8'*—*Octave Coupler*—*Melodia Dolce 8'*—*Corno 16'*. Which stops should be used for hymn playing? Which stops should be included in the "Great full" and "Swell full"?

The two manual organ has the following stops: *Great*—*Diapason 8'*—*Clarinet 16'*—*Dulciana 8'*—*Trumpet 8'*—*Octave Coupler*. *Swell*—*Vox Humana*—*Aeolian Harp 2'*—*Salicional 8'*—*Oboe 8'*—*Flute 4'*—*Bourdon 16'*—*Pedal*—*Open Diapason 16'*—*Stopped Diapason 16'*—*Couplers*—*Swell* to *Swell*—*Great*—*Pedal*—*Great* to *Pedal*. Which stops should be used for hymn playing? For "Great full" shall I use all Great stops open? For "Swell full" shall I use all Swell stops open? What does "Swell full, but closed" mean? What is the "Grand Organ"? Explain the meaning of *Pedal Point* and *Swell to Great*?—*Vox Celeste*.

A. For hymn playing on the one manual organ try *Sub Bass* and all 8' and 4' stops except *Vox Celeste*. Also use *Octave Coupler*. For hearty singing you may be able to use "full organ" which you can probably get by opening both knee swells. The "Pedal Point" we presume is a stop which, when drawn, causes the bass note to be sustained until a new bass note is put down, when it automatically releases the one previously played. The stops using the word "Dolce" probably do not increase the tone if similar stops are drawn—for instance if *Melodia* is in use *Melodia Dolce* will not add anything to the

volume of tone produced, it simply being a softer duplicate of the *Melodia* stop. As the instrument is only one manual *Full Great* and *Full Swell* can only be suggested by using fewer stops for *Full Swell* than for *Full Great*.

On the two manual organ for hymn playing try *Great*—*Diapason*, *Dulciana*, *Trumpet* and *Octave Coupler*. *Swell*—*Salicional*, *Oboe* and *Flute 4'*. *Pedal*—*Open Diapason* and *Stopped Diapason*. *Couplers*—*Swell* to *Great*, *Swell* to *Pedal*, *Great* to *Pedal*. When "Great Full" is indicated use heavy stops of the Great Organ (not necessarily *Clarinet 16'*). For "Full Swell" use all *Swell* stops. (*Swell* open, if full power is desired.) As the *Vox Humana* is a tremulant on the reed organ, do not use it unless that effect is desired. *Full Swell* but closed indicates using *Full Swell* but expression (*Swell*) pedal closed. "Grand Organ" on the reed organ is usually a pedal which when "down" gives "Full Organ." *Pedal Point* has already been explained and *Swell* to *Great* is a coupler coupling the upper row of keys (*Swell*) to the lower row (*Great*).

Q. What would be the approximate cost of the following specification for a pipe organ and would it be suitable for a residence? *Open Diapason, 61 Pipes*; *Stopped Diapason Bass, 12 Pipes*; *Melodia Treble, 49 Pipes*; *Dulciana, 49 Pipes*; *Octave, 61 Pipes*; *Flute Octavante, 61 Pipes*; *Contra Gamba, 61 Pipes*; *Pedal Bourdon, 30 Pipes*; *Manual Octave Coupler*, *Coupler Manual* to *Pedal Tracker* or *Electric action*.—J. C.

A. An approximate price for your specification would be \$1800 to \$1900. The specification is for an organ of one manual only and we would not recommend it for a residence instrument. You can purchase a two manual Unit organ for less money, which we think will prove very much more satisfactory for your purpose. One manual organs are very rarely built these days. We are sending you by mail a specification of an organ we would prefer to the one you submitted. Electro-pneumatic action would be used. Tracker action is now considered obsolete.

Q. Why are some stops on theater organs red (or some other color) and the rest white or plain? Please explain how to set the stop combinations to be used on the pistons.—G. F. L.

A. Different colored stops on theater organs usually indicate tone colors—for instance red for reeds, amber for strings, and so forth. Adjustable combinations vary in the manner of setting them. In some cases the piston is held in while the stops are arranged, thus setting the desired combination. Another system used is to arrange stops desired, hold in the adjuster, then touch the piston on which combination is to be set. The next step is to release the piston followed by release of the adjuster. The combination desired should then be available through the piston on which it was set.

Q. What are the names of the manuals in their order after the *Choir organ*? What stops should be used for accompanying a male quartet? What stops for an anthem?—E. H.

A. The fourth manual is usually *Solo Organ*—sometimes the *Echo Organ*. The registration to be used for accompanying a male quartet depends on the character of the accompaniment, amount of tone required and so forth. If the accompaniment is simply a duplication of the voice parts, you might try *Swell*—*Violin Diapason*, *Flute*, *Salicional* and *Flute 4'*. The accompaniments to anthems are varied and the stops to be used depend also on the character of the passage being played.

Q. A church is considering the installation of a two manual modern type unit organ with about thirty-six stops, including accessories. It has no *Open Diapason* either on the *Great* or *Swell*. It was originally used in a residence and can be secured now for less than \$2,000. I have recommended the addition of an *Open Diapason*. Have I advised rightly? The organ with player was listed at \$8,000. Why such a reduction, do you think? Will you kindly explain the meaning of "Unit Organ"?—C. E. L.

A. An *Open Diapason* in the *Great* should certainly be added and, if possible, a *Violin Diapason* to the *Swell*. Make sure that the wind supply and all resources are ample for any additions made. You did not send the specification of the organ nor state the size of the auditorium, so we cannot express a definite opinion on the suitability of the instrument. If it is to be used in the same auditorium (seating about 1,200), to which you referred in a former communication, we advise your being sure that the instrument is adequate, especially so, since it is a residence organ. We, of course do not know the reason for the great reduction in price, unless the party has no further use for the instrument, is replacing it with a larger instrument, or prefers to turn it into cash. A *Unit Organ* is an instrument in which one set of pipes is used for two or more stops at different pitches—for instance, a *Bourdon* of 97 pipes furnishes *Bourdon 16'*—*Stopped Flute 8'*—*Flute 4'*—*Nazard Flute 2 1/2'* and *Flautino 2'*. Other stops are similarly used.



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THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself.

The Frog and Freedom of the Bow

By Nathan Weinberg

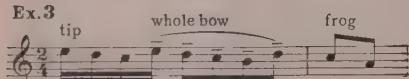
ADOLPH BUSCH, who several years ago had the unique distinction of appearing as soloist with Toscanini in the Bach and Beethoven concertos, possesses, probably, the finest bow arm in present day violin playing. His use of the bow, particularly in the Bach "A minor Concerto," was a revelation and opened up entirely new possibilities of color and phrasing. The first movement of this concerto, which is usually played *à la Kreutzer*, became in his hands a winged, breathing organism. At the opening, instead of playing it détaché at the tip



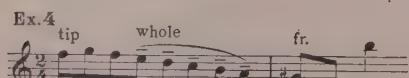
or like this at the upper half



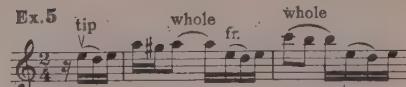
we heard this



and also this



Best of all, instead of the usual humdrum sort of thing, was this phrasing



What is the essential characteristic of these Busch phrasings? First and last *a moving bow*. In violin playing as a rule there is a continuous plodding away at the tip or at most, the upper half of the bow. The result is a static, dull style. The production of a fine, breathing violin tone requires a definite ratio of weight and propulsion. In place of the former we most frequently have pressure, something quite different.

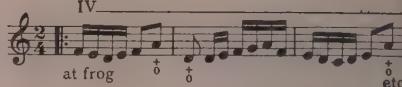
Freeing the Arm

THE ATTITUDE of most violinists toward propulsion is a "skating on thin ice" affair. In many years of teaching, scarcely a pupil has appeared who at first felt comfortable playing at the frog of the bow. And a lack of freedom at the frog means that the bow arm has a kink in it, which makes fine bowing impossible.

The frog is the one part of the bow where *every* joint of the right arm must function perfectly. At the tip we can play entirely with the forearm; at the middle, with forearm or hand; but at the frog there must be a perfect functioning of the upper arm, lower arm, hand and fingers. Yes, *fingers!* We have heard so much talk about the elbow and about the wrist, but careful search reveals only two brief references to that which gives the final smoothness and freedom to the bow arm: the fingers.

The movement of the fingers used in

bowing can be discovered by opening and closing one's hand, restricting the movement to the joints closest to the palm, the others retaining the curved position as on the bow. Try it first without the bow. It is the "Bye-bye" movement done with the fingers instead of the hand. (Incidentally, why do we speak of playing with the wrist? The hand plays, not the wrist.) After ascertaining the nature of the movement, take the bow and try it *at the middle*. It is easier to start there. Keep the hand quiet and move the bow up and down about two inches on the open strings, using the fingers exclusively. It is difficult at first (although some whose joints are supple, find it easy). Give special attention to the up movement as it is the most difficult. Gradually move down to the frog and then devote all of your practice to that part of the bow. Try the Kreutzer Exercise, No. 2, each note *three* times with this stroke. Triplets balance the up and down strokes by bringing the strong beat on each group successively. This stroke must be developed to the height of virtuosity. Every type of string crossing and mixed bowing must be practiced with it until the finger joints have a snake-like suppleness. Get a copy of "Sevcik Op. 2, part 4." These exercises are excellent and will develop your wrist and finger joints to a remarkable degree. After a while you will find it delicious fun to play such passages as:



We are not quoting examples for their musical value. These are things that the average violinist knows and plays.

But the real fun has not begun yet. Increase the length of your strokes to about a third of the bow (at the frog) and try to coordinate the hand, forearm and upper arm with the fingers. When you can do that the road to mastery of the bow is open to you. Try this passage, using whole bow for the eighth notes and playing the sixteenths alternately at the frog and point.



Also this



Swing the bow from top to bottom, so that the shorter notes alternate at both parts. With a mastery of the finger stroke you will feel equally at ease at the frog and tip. No more timid playing of Kreutzer at the tip of the bow, but a beautiful, swinging bow arm that seems to have wings and which produces a tone of satisfying beauty.

Shall I Choose the Violoncello?

By Anthony G. Kovach

IN RECENT YEARS the violoncello seems to be gaining the favor and appreciation that it so richly deserves. If the violin has merited the title of "king" of musical instruments, certainly the violoncello may justly share the crown as "queen." An oddity of this classification, of course, is that the "queen" has a bass voice, whereas the "king" commands the register extending above the highest soprano.

But for depth and stirring qualities of tone, the violoncello possesses a most alluring magnetism all its own, the sharing of which falls beyond the compass of even the violin. It is a recognized fact that the musical tones that are the most soothing are based on low frequency notes, and this explains partly that inexpressible something that draws one to the music of a violoncello—even though the violinist-listener, aware of the possibilities of the violin, may claim preference for the latter instrument.

As a solo instrument the violoncello is still comparatively rare, and in many localities it is somewhat of a novelty, so that the striking beauty of its music all the more

easily captures popular appreciation. Hence, in attempting to account for the scarcity of players of this instrument, particularly among amateur musicians, other reasons than lack of appreciation must naturally be evinced.

For one thing, it might be said that the violoncello is a target for those inconsistent vagaries of humans whereby main issues are sometimes decided solely on the strength of incidental factors. Almost invariably one of the first remarks offered by new acquaintances of this instrument is that "it certainly makes beautiful music—but the size!" And, as likely as not, if the individual has been sufficiently carried away by the music to resolve to start Sonny in lessons, he will select a *violin* for the boy, because, he will explain—well, it's so much more convenient in size, and, after all, it is the king of instruments.

The trouble is that the violin being quite common, its study is too often taken lightly, and the novelty soon wears off, when technical difficulties seem to loom up in prohibitive numbers. As a result, the country is flooded with would-be violinists, in

whom the spark of enthusiasm has been smothered in a humdrum application and consequent indifference.

But if the violoncello is a novelty, this very novelty is a factor in its favor. The inconsistent idea of the instrument being objectionable because of its size is usually made a far fetched issue of in humorously holding it up to ridicule by someone who nevertheless has a high regard for its music. If parents take the right attitude, the youngster will rather enjoy the attention that he may attract with his "big fiddle."

Amateur or Virtuoso

OF COURSE THERE are other and more important considerations that may influence one's choice between the violin and the violoncello for music study. And again, some wiseacre may offer to help decide the issue by gloomily dragging forth the advice that the latter instrument is the more difficult of mastery, and to support his contention he will point to the comparatively small number of players of this instrument who have attained eminence as performers.

Certainly, if one has in mind the attainment of virtuosity, advanced technical difficulties loom into view. The attainment of complete mastery of the violoncello undoubtedly calls for skill developed to a very high order. But the ultimate in attainment on this instrument, just as in the case of the violin, is reserved for a more or less limited number naturally fitted with certain aptitudes, commonly referred to as "gifts," among which may be numbered enthusiasm and perseverance. But as thousands of amateur violinists attain to a degree of proficiency that renders their playing a genuine source of pleasure at least to themselves and to their more or less limited audiences, just so the amateur violoncellist may learn to command his instrument to the same extent with no more difficulty. What should be remembered is that if the violoncello surpasses the violin in difficulty in some advanced stages of the study, it also has its *advantages* in the beginning stages. Then too, there are thousands of amateur violin students who never attain to those final higher rungs of musical achievement.

Indeed, where there is a violoncellist among a group of amateur musicians, he is often singled out by hopeful violin players as an object of attention on account of his seemingly easy command of certain graces of finer playing popular with the younger musician, the secrets of which persistently evade the average violin student. Advanced violinists are familiar with the ease with which a young student is carried away by the even pulsations of a vibrato flowing from under a well-controlled bow. In the heat of enthusiasm the student will drag out his own violin "once more," as though for one supreme final effort to try to open all at once the gateway to the soul of the instrument—only to find himself nonplussed in the next instant when he finds that by some apparently magical process the violoncello breathes forth these same elusive effects under the fingers of his brother artist, seemingly without effort.

The reason for this is exactly what it seems to be. Purity of tone and a smooth vibrato are easier of production on the violoncello than on the violin—the first because a uniformity of vibrations is easier to produce with the long strings of the violoncello than with the short strings of the violin. In the second instance, the left wrist maintains a natural and undistorted position on the violoncello—at least in the first four positions—which is not the case with the violin, hence the easier production of the waves of the vibrato.

The Difficult Positions

BUT THE EXPERIENCED may raise a more legitimate argument by asking, "What about that primary difficulty of the violoncello, the need of acquiring that elusive sixth sense which is necessary to guide accurate stopping from the second to fourth positions, when the hand is out of contact with both the scroll end and the rib, and is expected to navigate with the greatest precision in a just faintly charted sea, far beyond view of dry land?" It

must be admitted that the development of the necessary mental vision and intuition is ordinarily reached only by a long and slow path trodden with persistent practice. The difficulties of mastering the second position on the violin may seem as nought when considered in the light of the requirements demanded of the violoncello student in that respect.

To help tide over this difficulty, the writer has successfully applied a mechanical aid that renders each of the intermediate positions between the first and fifth comparatively easy of mastery. By following this method some students may find them no more difficult than the first position. This procedure consists of drilling small holes in the right side of the neck of the instrument, where the thumb touches and slides, each hole to be exactly at the spot where the thumb touches the neck in the respective positions; then inserting small wooden or metal pegs, about one-sixteenth of an inch in diameter, leaving their ends projecting about the same amount. The projecting ends of these pegs may be rounded off just enough so that the thumb will readily recognize them when a contact is made. As the student progresses, the pegs may be filed off shorter and shorter, a very little at a time, until finally they disappear, when the student discovers that he knows the positions by intuition.

The positions for these pegs are best determined by the instructor after considering the "lay" of the pupil's hand, as the requirements may vary slightly with different students. If carefully fitted, the pegs will not injure the instrument in any way, and they are practically invisible.

Besides serving to indicate the positions and providing positive confidence in clean, hammer-like stopping, these guides automatically serve as an aid to maintaining the correct position of the thumb on the neck of the instrument.

Do not neglect the thumb. Let it be your guidepost to the positions.

Violin Backs

By Guy McCoy

THE QUESTION is frequently asked as to the relative value of violins having one-piece backs and those having backs made of two pieces. From a purely mechanical viewpoint, it would naturally appear that a violin back of one solid, unbroken piece of wood might be stronger and hence contribute to the value of the instrument. Likewise it would seem that a violin having a back made of two pieces of wood glued together might (considered solely from the mechanical side) have less value because of the possibility of these two pieces becoming separated or otherwise injured.

The fact of the matter is however, that this has nothing to do with determining the value of the violin.

It is interesting to note this feature in the construction of some of the old violins. The "Messiah" Stradivarius, a picture of

which appeared in a recent issue of THE ETUDE, has a two-piece back, while the Bott Stradivarius has a one-piece back. The "Lafont" Guarnerius was made with a back of two pieces, while the "Leduc" Guarnerius has but one piece. A beautiful Gagliano specimen shows a two-piece back while a Nicolas Lupot displays an equally beautiful grain and coloring in its one-piece back. A violin by Petrus Guarnerius, made in 1737, has a back of two pieces, and a Niccolò Amati, made in 1658, has a one-piece back.

And so one could continue comparing the various master violins and it would become more and more apparent that this element of their construction has absolutely nothing to do with determining their value. This is something far more subtle than a matter of one or two pieces of wood.

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VIOLIN QUESTIONS

Answered

By Robert Braine

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

When the Bow Tip Is Broken.

H. J. U.—The stick of the violin bow, at the tip, is extremely fragile and easily broken. If you have the misfortune to break your bow at the tip, there are three ways out of the difficulty. 1—Buy a new bow, which of course is the most expensive thing to do. 2—Take the bow to a first class repairer, and have him graft it to a part of a new stick and a new head. This can be done so skillfully, by a master workman, that it can hardly be seen where the graft has been made. Some violinists will not play with a bow stick thus grafted, as they are afraid the stick might come apart while they are playing in concert. (My own favorite bow has a stick thus grafted, and I have done the hardest kind of playing with it for many years without the slightest mishap. I bought the broken stick from a German violinist from Berlin, at one tenth the price he had paid for it. He did not think a strong enough graft could be made, to make the bow safe for important concert playing.) 3—Buy an aluminum bow head. These bow heads have a tube which can be slipped over the broken end of the stick after it has been cut down to the proper size to fit. This is the cheapest way of repairing the break, and the job can be done by a much less skillful workman than is required in case a new wooden tip is grafted on the broken stick.

The Sonatas by Bach.

H. McD.—The "Six Sonatas" for violin alone, by Bach, are very difficult, and only intended for violin students with a very advanced technic. They are masterly works, and should be thoroughly studied by the violin student as soon as he is ready for them. Bach wrote no accompaniments for these sonatas, but other composers have written piano accompaniments to them. The famous Chaconne is included in one of these sonatas. They can be obtained in one volume.

Hopf Violins.

S. K.—The best violinists do not use all metal strings in their solo playing. Most of them use the following: steel E; gut A; the D, wound with aluminum wire; the G, wound with silver or gold wire. 2.—Hopf violins were made by two noted makers of that name. They have had also many imitators. The cheaper grades are branded "Hopf" on the back, and the violins made by the two more eminent makers named "Hopf," have labels pasted inside. 3.—Hopf violins sell from five dollars to one hundred dollars, depending on whether they are genuine or imitation. 4.—I should have to watch your bowing, in order to express an opinion as to its correctness. 5.—These books will help you: "Violin Teaching and Violin Study," by Eugene Gruber; "The Violin and How to Master It," by a Professional Player; "The Violinist's Lexicon," by George Lehman; Hermann's "Violin School." These books will help you, but in order to become a finished violinist you ought to have lessons from a good teacher.

Angel's Serenade Transcription.

T. C.—You can get a transcription of *The Angel's Serenade*, for violin and piano (Grade 5) by Pollitzer. This makes a pleasing concerto number. The composition was originally written for voice, violin obbligato and piano.

Paganini Too Difficult.

X. H. F.—At your present stage of advancement, as described in your letter, I would strongly advise you not to waste your time trying to play the Paganini "Concerto," his *Witches Dance*, or any of his other works. They are far too difficult for you, and if you are ever able to play them, it will be only after years of further study. Such compositions are only intended for great virtuosi, and not for violinists of moderate attainments.

Maud Powell.

S. G.—The late Maud Powell, the famous American-born violiniste was born in Aurora, Ill., in 1868. Her father was an American, and her mother, German. From almost her infancy, she showed musical talent of the highest order. She studied the piano at four, and then took up the violin at eight years of age. She continued her studies on the violin in Chicago until the age of thirteen, when she was taken to Leipzig, Germany, where she studied under Henry Schradieck, the famous violinist, director, and writer of technical studies. After a year's study in Paris, and some time later a period of study under Joachim in Berlin, she set out on a professional career of tours in all the principal countries of the world. During her professional career, she was considered America's greatest, and one of the world's greatest violinistes.

Spoehr Concertos.

W. E.—The "Gesang-Scene," concerto for

violin, with orchestral accompaniment, by Spohr, is probably the best known and most popular of this composer's violin concertos. Two other well known concertos by Spohr are "Concerto, Op. 55, No. 9," and "Concerto, Op. 38, No. 7." 2—Three books on double stopping for the violin are H. Schradieck's "Exercises in Double Stops"; Sevcik's "Exercises in Double Stops, Op. 1, Book 4"; H. Sitt, "Double Stopping, Book 3"; 3—The founding of a "National Conservatory of Music" by the United States Government, has been advocated by many writers in magazines and the daily press, during the last few years. You will find articles along these lines in THE ETUDE. If you can not find any by looking over your back issues, I think you can find what issues they appear in by writing to THE ETUDE, 1712 Chestnut Street, Philadelphia, Pa.

"Freak" Violins.

H. J. K.—Violins have been made of all sorts of materials in addition to wood. I have seen "freak" fiddles made of tin, copper, aluminum, steel, glass, skins and hides of various kinds. At an exposition in Cincinnati, I saw one made of glue. Glue fiddles are not recommended, as the tone can hardly be heard across the room even on a clear day.

Playing Double Stops.

T. A. H.—The best basis for acquiring a good technic in double stopping, is to practice the scales in double stops. An excellent work for this purpose is Schradieck's "Scale Studies." This excellent work gives the scales in all positions, in thirds, sixths, octaves, and tenths. It is very difficult, as far as the higher positions are concerned, but the average pupil can get much benefit by studying the double stops in the lower positions, and gradually taking up those in the higher.

Violin Measurements.

J. S. P.—On a correctly made violin, the measurement from the nut to the top of the bridge should be thirteen inches. The feet of the bridge should then come opposite the inner notches cut in the f holes. I note by your letter that these measurements are not followed in several violins you have examined. The cause of this is that such violins were probably made by amateur, or unskilled makers who did not know the correct measurements of the violin. There are other instances in which the measurements are sometimes found to be wrong, such as the violin being somewhat too long or too short, the fingerboard being longer or shorter than it should be, and other parts of the violin being out of proportion. Many people are trying to make violins, who do not know how. They would not try to make a watch, a microscope, a radio or a telescope, and yet they think that "anyone can make a violin." Violin making is a profession, requiring much study, skill and experience.

Illuminated Violins.

A. T.—To produce the effect of a "lit-up" violin, which "glows," as your letter has it, for use for stage purposes, I would advise you to apply to the electrician of any large theater. If you use an ordinary violin, I should think the effect could only be produced by glass tubing containing neon gas, following the outlines of your violin. Anyone in your town who has a neon electric sign can give you the address of a firm which makes neon signs. They could make you a violin-shaped neon sign. I have also seen porcelain violins, fitted inside with electric light bulbs, which would produce the glowing effect. Probably you have seen the recent movie, where the girls of the chorus held violins, which glowed with a brilliant white light, when the stage was darkened. Write to the Paramount Movie Studios (Chief Electrician) Hollywood, Calif., and he might give you the necessary information as to how such electrical effects are produced.

The "Messiah" Stradivarius.

H. D.—It is pretty well conceded by violin connoisseurs that the greatest violin ever made by Stradivarius is *Le Messie* (pronounced "maysee") *Le Messie* means in French, the Messiah, or the Savior, the Anointed One. This name was not given to the violin by Stradivarius, himself, but by some violin dealer or owner of the violin. It is said that the violin at one time was sold for \$50,000, but I cannot vouch for the truth of this, as there are all kinds of stories afloat concerning the prices of famous Cremona violins. The violin is of a light orange color, and of an almost unbelievably sweet tone quality, and of tremendous power. It was at one time owned by Wilhelm, the famous German violin virtuoso who used it in his concert tours.



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QUESTION AND ANSWER DEPARTMENT

Conducted by

Karl W. Gehrkins

Professor of School Music, Oberlin College

Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Chopin Tempo and Mozart Trill.

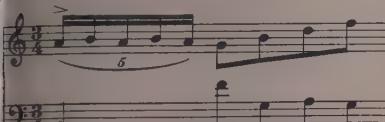
Q. 1.—At what tempo should Chopin's Waltz, Op. 34, No. 2 be played?

2.—How do you play the trill in measure

52 and also in measure 33 from the end of Mozart's Rondo in D major?—E. E.

A. 1.—The tempo of this Waltz is usually about M.M. 138 = $\frac{1}{8}$.

2.—I like the way Joseffy treats it in his edition of these waltzes:



3.—Try them as follows:



M. 33

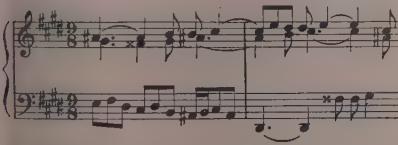
Report in Music.
Q. I should like to obtain any material that may aid in making out a report of a child's progress in music in the elementary schools. This is to be a comprehensive report of each child's progress, to be sent to parents at regular intervals.—V. B. J.

A. The report that is sent to parents ought to include such items as the following: (1) tone quality of voice; (2) intonation; (3) rhythmic response; (4) progress in sight singing. But even more important than these would be the report on the child's attitude—as to whether he is highly interested, mildly interested, indifferent, or antagonistic. You may want to include more specific items such as ability to invent melodies, power in memorizing, and so on, but the first list I have given you contains the most important things.

Grace Notes in Bach.

Q. Will you please explain how to play the grace notes in measures 12 and 13 of Bach's Prelude No. 4 in "The Well-Tempered Clavichord"?—E. K.

A. This embellishment is called an *appoggiatura* and it is supposed to take half the value of the note which it precedes; ordinarily—but not in this case—when the note it precedes is a dotted note, the *appoggiatura* takes two thirds of the value. Your example is an exception to the rule and is usually played as follows:



Themes from Letters of Composers' Names.

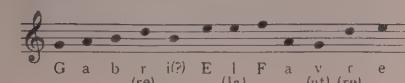
Q. Ravel writes a berceuse on the letters Gabriel faure. Debussy and Ravel both write pieces using the letters Haydn (and both use the same notes for the same letters). Are the notes for the letters other than a b c d e f g arbitrarily chosen, or is there some other way of lettering the scale that allows using r's, y's, l's, and so on. And are there any recognized letterings of the scales other than do re mi, and a b c?—L. W.

A. The use of the letters in a composer's name as a theme is a favorite trick. Bach's name has frequently been so used, and here there is no difficulty because the first three letters belong to the musical scale and the fourth, h, is the German name for what we call B. But when names like Gabriel Faure and Haydn are chosen, all sorts of difficulties are encountered, and the composer arbitrarily makes certain letters in the name the equivalent of certain tones in the scale. Sometimes there is some far-fetched connection as in the case of r being the initial letter of *re* and l, of *la*.

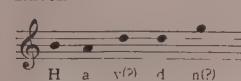
But to adopt such an explanation in the case of Gabriel Faure, one would have to be at the same time a devotee of the "fixed do" and "movable do" systems—a pedagogical impossibility! And where i and y come in, I cannot imagine. I myself was not able to find the two compositions to

which you refer, and I am indebted to Dr. Edward Ellsworth Hipsher for the keys that follow.

Key to Berceuse (in G) on the name of Gabriel Faure, by Maurice Ravel.



Key to Minuet on the name of Haydn, by Ravel.



Can anyone interpret the use of the letters followed by a question mark?

Trills.

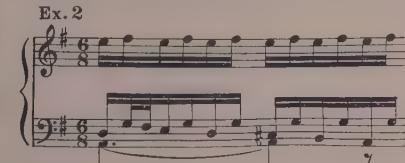
Q. 1.—How do you play the trills in Scarlatti's Pastoral (measures 2 and 12)?

2.—How do you play the trill in the 6th measure of Bach's Fugue No. 15 in the "Well-Tempered Clavichord," Bk. 1? I never know how to play trills. Is there any way to be sure? I especially am troubled when trying to teach them to a pupil.—V. W. M.

A. 1.—I have written the first trill in two ways. The first example is for advanced players; the second is simpler but just as correct.



2.—This trill is often played in sixteenth notes, but it can also be done in thirty-second notes, depending of course upon the tempo taken. I do not know how I can make you feel more sure about trills. Do not think there is one way only of playing them, for the same trill may be played in triplets by one player and in groups of twos or fours by another; the one may begin on the principal note while the other will begin on the note above. If you cannot trill in thirty-second notes, do it in sixteenth notes.



More Information About Mendelssohn's Capriccio.

To M. K.

In further reply to your question about Mendelssohn's Capriccio, I am glad to give you the following information which has been supplied by a reader of this column. This reader states that in her copy of the Capriccio, the editor, Percy Goetschius, quotes from Kohler as follows:

"The composer used to call this his 'little trumpeter piece,' a title which sounds almost like a pet name, and which refers to the constantly repeated sixteenth notes."

Porgy and Bess.

Q. Do you know where I may find material regarding George Gershwin's opera? Are there any records available yet?—Mrs. W. S. B.

A. George Gershwin's, "Porgy and Bess" opera opened last fall in New York City, and if you will look in the fall issues of *Musical America*, the *Musical Courier*, and the *Musical Digest*, you will find considerable information concerning the work.

Professor Hall informs me that the Victor Company has made some records, and you will be able to get these through any Victor dealer.



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Memory Book Pages of a Musical Pilgrim

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By Aletha M. Bonner

II

"I HEAR AMERICA SINGING"—'DOWN EAST'

"Hail, Columbia, happy land!
Hail, ye heroes! heav'n-born band!

* * *

Firm united, let us be,
Rallying round our liberty;
As a band of brothers joined,
Peace and safety we shall find."

Hail Columbia—Joseph Hopkinson

"MUSIC, its gentle notes sounding forth a message of love and comradeship, is no small medium in the promulgation of right principles. Citizenship is bettered by its uplifting influence, and the heart of humanity yearns for its wholesome beauty." Thus was I moved to soliloquize in the course of a musical pilgrimage through the states of New England and New York, where I had been profoundly impressed by the power and glory of music.

But our musical journey was to be continued, into the "Down East" country; and on we went to the west bank of the beautiful Hudson River, across from the titan New York, where lies Jersey City, New Jersey, the birthplace of a distinguished musical writer, Oscar G. Sonneck (1873-1928), who served long and faithfully as Chief of the Music Division of the Library of Congress in Washington, D. C.

In connection with thorough librarianship, Sonneck's invaluable researches into national musical life and lore made him an authoritative writer on early concert and opera activities in America; and he is regarded as one of the outstanding members of the large family of musical scribes, who by their conscientious criticism and scholarly authorship have contributed largely to musical progress in these United States.

A westerly course through fertile farmlands and well wooded regions led us into a section of America hallowed by history. Passage over the turbid Delaware and en-

trance into the state of Pennsylvania was at a point where, on a memorable Christmas night of 1776, the starved and ragged but staunch-hearted remnant of the Continental Army, under the leadership of the intrepid George Washington, pushed their way in open boats, through a blinding snowstorm and ice-blocked barriers on to Victory!

Vivid reminders of Revolutionary days continued to cross and recross our path as we entered Philadelphia, "The Cradle of Independence," a mighty town of millions rich in the traditions of our country, and whose streets are crowded with history and crowned by modern achievement.

Dear to the heart of every American in Independence Hall, where our history making Declaration was signed, July 4, 1776, and where still hangs a famed old bell whose voice and traditions have thrilled the nation's soul with the song of Liberty.

But music spoke a mild as well as a militant message in the early days of Philadelphia, for Francis Hopkinson (1737-1791), poet, lawyer, Signer of the Declaration of Independence, and first American born composer, wrote as the first secular song of America, *My Days Have Been So Wondrous Free*—a remarkably tranquil song, to have been created amid the thrill of turbulent times.

To Philadelphia, even Boston must give precedence for significant national "Musical Firsts;" for not only is it the birthplace of the first native American composer, Judge Hopkinson, as mentioned; but, even earlier, the first pipe organ completed in America (1737) was built by Johann Klemm of Philadelphia; the first avowedly musical organization of America, "The Orpheus Club," was founded there about 1759; the first American piano was made in 1774 by John Behrent of Philadelphia; our first

(Continued on Page 260)

The Private Teacher and Music in the Schools

(Continued from Page 208)

A Living Art Experience

THE TIMES have brought the music teachers in education and professional music into a close fellowship of interest and understanding. The contribution of the school to the art of music has been in creating interest, expression, and general skill in all phases of music making. This comes from the whole to the part, or from groups to individuals. The fundamental value of group and individual art expression, measured in terms of enjoyment and understanding of the art side of music, is the great contribution of school music. Technical drill—as an end in itself—has been long since abandoned, as has the point of view of treating music as a science. The joy of making music for the love of it has taken the place of the desire to make music notes into bank notes.

It is safe to say that music is in the hands of amateurs today; and is not this a wholesome sign? There are more singers and players than ever before, as attested by the number of orchestras reported by the National Bureau for the Advancement of Music. There has been a constant growth in numbers of players and singers participating in school orchestras and choruses throughout the depression. It is true that many of the young instrumentalists are self

taught, but nevertheless the number continues to increase. The schools have set the pace for amateur performance, and the field has been ploughed for the professional teacher who is willing to present modern class instrumental or vocal instruction. He or she will succeed if modern class pedagogy is adopted. Through class instruction costs can be reduced for beginners. Parents can find out if their children really have musical aptitudes and whether music study would be warranted.

There is no reason for expecting school authorities, of their own volition, to develop piano or instrumental study classes. This is the joint responsibility of the parents and professional and school music teachers. If the demand is created by the co-operation of these groups, then the school boards will do much to further instrumental class instruction. This has become the practice in many places, with the cost borne in the main by the parents. The advantage is school supervision of the activity.

There is no reason why any worthy progressive teacher should not establish a large field of interest in class instruction carried on in his or her private studio with the proper atmosphere for the work. The field exists and much must be done to reveal the opportunity to the well qualified music teacher.



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Bands and Orchestras

(Continued from Page 215)

ing the systematic study and practice of all scales and broken chords?

Some teachers, in an effort to find what they consider a more attractive and simple approach to music study, have been converted to the so-called "melody way" of ensemble development. But why not mix more scale knowledge and common sense with the teaching of melody! As soon as any young organization has learned to play the scale of E-flat smoothly it should be able to master simple melodies in this key if written within the octave.

String players generally confine their study largely to the sharp keys while wind instrument players incline to study of the flat keys—largely avoiding study of the sharp keys. This is a grievous error. The player who aspires to develop a facile technic and infallibility of pitch should faithfully practice all of the twelve diatonic scales and the chromatic scale in all keys. The string player will find that careful study of the flat keys will make the scales in sharp keys much easier of performance. Conversely, the wind instrumentalist will find that he can master the scales of F, B-flat, E-flat, A-flat, and G-flat more thoroughly by devoting an equal effort to the mastery of all the scales in sharp keys.

Transposition becomes more and more an essential for the wind instrumentalist and a thorough knowledge of scales is necessary to the study of this subject. The great Franz Liszt not only insisted upon all his pupils having an intimate and thorough knowledge of all scales but he also insisted upon their transposing many of their studies into all other keys.

Josef Lhévinne, distinguished pianist, says that "during the first five years the backbone of all daily work in the Russian music schools is scales and arpeggios. The pupil who attempted complicated pieces without this preliminary preparation would be laughed at." Think of the great number of outstanding pianists, violinists, and violoncellists the Russian schools have produced in the past! Can you imagine a Horowitz, a Kreisler, a Heifetz, a Casals, a Paderewski, a George Barrere, or a Herbert Clarke who failed to devote some time each day to the practice of scales and interval exercises?

These facts being self-evident, how can the band or orchestra fail to profit in like measure from a period of ten to twenty minutes of each rehearsal devoted to the attentive study of scales in their various formations?

The approach to scale study has too seldom been made attractive and appealing

—more generally it has been made to appear dull, mechanical, and uninteresting. On the contrary, scale studies can be made very colorful and full of interest. They should never be played in a listless and inattentive manner but rather with close concentration.

It is advisable to devote your attention to but a single scale at each rehearsal. It is equally important that the entire cycle of scales be taken up over a period of rehearsals so that no one of them will be neglected. A renowned teacher once made the assertion that "we develop speed through slow practice"—his meaning being that through careful slow practice we establish such thoroughness, surety, and strength as will enable us readily to acquire necessary speed. Hence, all scales should first be played as long, sustained tones, then in whole notes, half notes, quarter notes, and so on, increasing the speed only to such degree as the playing may be done "cleanly." The scales can be made into greatly diversified and very interesting studies in dynamics and they should also be played in all the usual articulations. All manner of rhythmic configurations can also be applied and each scale can be played in many rhythmic designs. Strive to develop a spirit of friendly competition between the various sections of the organization. This sort of unisonal practice will permit no laggards in the organization. Your tuba player or your third trombonist must play each exercise as cleanly and precisely as does your first flutist or clarinetist. Your bass player must play with the same sort of facility as that displayed by your violinists. If any player is inclined to lag or to hurry, if anyone inclines to overblow he will soon be recognized as an impediment and will be compelled to correct his faults. Can one section play more delicately than another? Can one section sustain a tone evenly for a greater duration than some other section? Does one section play a rapid exercise more smoothly than another? A spirit of such friendly rivalry can thus be developed as will serve to put each player on his mettle and a great improvement in both morale and performance will soon be observed.

The mistake should not be made of assuming that such study is necessary only for young organizations. Just as scale studies form the artistic daily dozen for all the great artist performers, they are equally essential to all members of the more advanced bands and orchestras. John Philip Sousa found it to be most helpful, when he began rehearsals of his band at the beginning of each season, to use simple scale and dynamic studies. After a few weeks of such scale work you should take up some unisonal passage from a composition with which you have had difficulty and see how much easier it appears and how much better it sounds.

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The Musician's Relations to the Public

(Continued from Page 209)

examples of an exaggerated introverted ego. He was all for art and for himself. At the Manhattan Opera House, where the Ballet was rehearsing, he thought nothing of keeping the big orchestra waiting, at the rate of a dollar an hour per man, until he was ready to rehearse. Indeed, he seemed to have an idea that this was a very good way of emphasizing his importance. There was nothing to be done. Nijinsky was such an attraction that the Ballet could not proceed without him.

The whole Russian Ballet might have been characterized as a whirlpool of intrigue. Most of the members acted like a lot of excited, irresponsible children. They lived in a world of their own, in which Diaghileff was the center around which they circled like the moons of a Saturn. Diaghileff, himself, had the grand manner, actions and attitude of a Grand Duke. He was also very crafty. For instance, he spoke English well but never used the language, always insisting upon a French interpreter, and catching many a side remark in English that enabled him to make a better bargain. He was very bland, very smooth, but indomitably insistent. He would demand with the smiling, imperious manner of a commanding general, and he always got what he wanted. The Russian Ballet as a whole was so very picturesque and its members were up to such astounding capers that they often made their own publicity.

And Singers' Foibles

NOT SO Maria Barrientos, the very gifted Spanish soprano with a beautiful voice. It was necessary to employ very dramatic methods to present her, and avoid failure. If she had appeared in concert in the customary concert dress of the time she might have had mild success. What could be done? Being Spanish, she was certainly entitled to the aura of the romance of her native land. With the thought that the music and art of Spain were recapturing America, she sponsored the wearing of large Spanish combs, a beautiful Spanish mantilla, lovely Spanish shawls. She thus became not merely another soprano but a representative of Spain and its colorful life, which of course is greater than any singer, and has always been a part of the dream world of the great public.

Caruso had an ego that was difficult to conceal. But with it, he was warm, human, delightful. He liked to feel that he was a leader in all things. He had a collection of emeralds of which he was exceedingly proud. I told him one day of the fabulous collection of jewels owned by Diamond Jim Brady; he insisted that his collection was far more valuable.

When I accompanied Caruso on a concert tour to Cincinnati, twenty years ago, he was exposed to what he considered hardships. A Pittsburgh hotel, for instance, expected him to sleep on a three-quarters bed with one mattress and two pillows. Caruso demanded a double bed, three mattresses, and eighteen pillows.

"Eighteen pillows, three mattresses, or no concert," was the demand. So at one-thirty the hotel resounded with a hurry call for the necessary comfortings. The entire personnel was in on the mobilization. Six little bell boys, one female housekeeper, a Hungarian houseman, who was glad of the opportunity to stand by while a Caruso matter was going on, one hotel manager, and an assistant! Closets were ransacked, mattresses were dragged up in great quantities. And meanwhile the great tenor was sitting

in his salon, utterly disgusted with hotel life in American "provinces."

Dislodging a Honeymoon

THERE WERE OTHER adversities on that memorable trip of ours. A wedding party in a Cincinnati hotel got in the way. Strains of orchestral music from the room above Caruso's warned him there would be no sleep for him that night. He told the manager. The manager told the wedding party. The party consented to move nine flights down—orchestra, wedding cake, and all. Next morning the bride and groom received from Caruso a photograph of himself on which he had written: "Thank you for my not sleepless night."

In Cincinnati he went shopping with me and the wife of his manager. We came to the perfume counter at which costly scents were sold by the ounce. Caruso fumed because there were no pint bottles.

I once visited Caruso at his suite at the Knickerbocker Hotel and was surprised to see a table which was literally covered with pictures of him. One of his rooms was crammed with huge books filled with press notices. He was fearfully afraid of drafts of all kinds. Once he was in a restaurant with me when a waiter opened a window, causing a draft. We found Caruso crouched under the table, trying to escape the draft.

But these are merely the idiosyncrasies of the great Caruso, and he was great. No one has appeared to replace his extraordinary appeal to the public. In this day, when a voice may be magnified a million times by electrical amplification, the situation has changed greatly. In Caruso's time there was no voice of the golden richness and the tremendous volume which enabled him to sing to audiences far larger than those which any other singer dared approach. In Toledo, for instance, there was no sizable auditorium and we turned an old railroad station into a hall. The acoustics were dubious. There were forty-eight or fifty rows of seats, and crowds of people had come for miles, in all sorts of conveyances, from buggies to the latest "gas wagons" of that date. We had no idea how many of them would be able to hear. With the first number, that amazing voice burst forth and filled every corner. Just as the high sun at midday dims even the brightest electric searchlight, so Caruso's phenomenal voice, dimmed all others.

Caruso was exceedingly generous, and his Christmas presents to his friends at the Metropolitan Opera House were often very munificent. He must have represented a very handsome income to his Fifth Avenue jeweler, Manny Gattle, a picturesque character of the period. Among his expensive gifts, made of precious stones, were designs reading, "Merry Christmas" which, of course, could be worn on no other day but Christmas.

Caruso was, contrary to general opinion, a very hard worker. His rôles did not come easily to him. It took him considerable time to prepare a new part and he never permitted himself to present a new rôle until he was sure of it. On tour much of his spare time was spent in drawing, in which he had a genius which, if it had been developed, would undoubtedly have made him one of the greatest caricaturists of the age. I treasure a caricature he made of me at the dinner table in Toledo.

(In THE ETUDE for next month Mr. Bernays will give his professional advice upon how the musician may promote his professional interest through his relations to the public.—Editor's Note.)

"If young men had music and pictures to interest them, to engage them and satisfy many of their impulses and to enliven their days, they would not go to the low pleasures of the streets; they would have an alternative and would be too fastidious to do so."—George Bernard Shaw.

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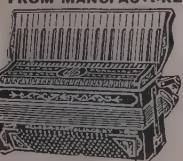
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The Piano-Accordion in Musical Education

(Continued from Page 212)

Most rhythmic effects depend, not on the attack (as they do in accentuation on the piano) but on the control of the bellows. The touch required for the piano-accordion is more like that of the old reed organ or melodeon. In other words, what counts is not pressure or attack but sustained quality of tone, and this is managed exclusively by the bellows. While the instrument works something like a piano, its internal construction is totally different. Piano tones are obtained by a system of string vibrations. Piano-accordion tones (like those of the organ) depend on the open or closed state of a reed. Therefore, the quality of the vibrations and the consequent quality of the tones are not at all alike. That is why all nuancing and dynamic effects on the piano-accordion depend, not on the touch (which sets the piano strings in vibration) but on the control of the bellows (which determine the opening or closing of the vibrating reeds).

There are endless interesting things to be said about the piano-accordion, even of its structure. Some instruments use the treble clef in both hands; but these are not to be advised in practice. They may be easier of approach for violinists, or flutists, who are accustomed to working in the treble clef alone; but they are less practical for pianists or organists, and they tend to limit the fullest scope of the instrument. It is better to use the bass clef for the left hand, and all the effects already recorded are calculated on that basis.

The problems of the piano-accordion? After the mastery of the left hand positions, of which we already have spoken pretty thoroughly, there are no very great difficulties which interest and plain hard work cannot overcome. The structural position of the left hand bass buttons needs to be learned, but the fingering itself is simple.

The Repertoire

LET US CONSIDER, now, the literature at the disposal of piano-accordion

players. For the present, they resort chiefly to orchestral parts in ensemble work, and accompaniments and arrangements of the classics, when the instrument is used by itself. The piano-accordion is still too new to have given rise to much of an individual library. The one man who has done more than any other, perhaps, in developing piano-accordion literature is Pietro.

So far, the greatest use to which the piano-accordion has been put is, as I have said, in orchestral work and in accompanying. It is ideal for the accompaniment of glee clubs or harmonica orchestras. It is useful, too, as a solo instrument—for out-of-door parties or, more seriously, in class rooms that are not equipped with pianos. Its solo possibilities, however, have been scarcely sounded out, as yet. The instrument, as an instrument, is new. Further, it has not yet acquired the full position of dignity which time doubtless will prove it to possess. But, when we consider the strides that have been made by other instruments, we cannot help but feel that the piano-accordion, too, will one day emerge, not as a "stunt machine" or a plaything, but as a valuable instrument for the making of dignified and worthy music. We will see the time come, undoubtedly, when there will be solo virtuosi on the piano-accordion. In the meanwhile, it may be considered somewhat in the same light as the oboe or the bassoon, which, while they scarcely share the solo spotlight of the piano or the violin, nevertheless have a distinct and useful place in the family of musical instruments. The advantage which the piano-accordion has over these is that it can be used satisfactorily by itself, and that it provides really a quite lovely means of expressing musical color and atmosphere. Most encouraging results have been experienced in my own work with music-students who have taken up the piano-accordion both for its orchestral value and its solo fun. Students are urged to "get in on" its pleasures as well as its educational values.

Why Every Child Should Have A Musical Training

By H. B. Baughman

(One of the letters which just missed winning a prize in our recent contest under the above heading)

THE PROGRESS of the human race, from its infancy to the present time, has been brought about by the intellects that have been developed and stimulated by mental activity. Mental activity is the continuous usage of the mentality outside the furrows of thought that are called instinct. Intelligent and constructive thinking, apparently, is not a gift of the "gods" but is attained through continuous effort along lines that demand concentration, not for a day only but indefinitely. Brain development in the child should begin as soon as individual thinking is apparent, and this is at a very early age in some children. Music appears to be the most appropriate "mental food" that can be afforded as a stimulant to a new mentality.

The earliest possible mental development of the child cannot be over-estimated, and music as a means for this has no equal. It offers the seed of concentration which, properly cultivated, is the secret of success, the foundation of all achievement; not only in the musical world, but in the business and social world as well. The progress of humanity is based upon the intelligence of the individuals constituting it. Future

progress, compared with today's, will be as a mighty storm to a gentle breeze; and music will be one of the most important factors, if not the most important, in this onrush of civilization.

The child of today is the adult of tomorrow. The adult of tomorrow must cope with the conditions that tomorrow presents; and the ability of the individual to combat these conditions depends upon his or her mental development. The study of music offers more for this purpose than any other single item. It offers, among the many, the development of taste for the finer things of life—the things that should be the choice of all who have the privilege of choosing. Being prepared for life, as music helps to prepare the individual, is a boon to the receiver and a gift that no parent should fail to present.

All should discern the truth supreme in the expression, "Music Study Exalts Life." Not only does it exalt life but it also adds to life a pleasure and a joy that make living worth more and that can be attained in no other way. Thus there becomes an urgent reason "Why Every Child Should Have a Musical Training."

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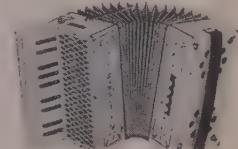
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When Every Gentleman Was a Musician

(Continued from Page 243)

the lute and cittern, which differed from
one another in their shape—the back of
the lute was pear-shaped and that of the
cittern flatbacked, besides which the lute
had gut strings to be plucked with the
fingers and the cittern had wire strings to
be played with a plectrum, a device for
plucking the strings. Other instruments
were, the sackbut, an early name for trom-
bone, the flute, the recorder, and the regals,
a kind of portable organ.

Advent of the Ensemble

ALTHOUGH MUSIC formed such an
important part in the lives of the
Elizabethans, it was generally confined to
solo performances. But gradually string
music became popular, and during the reign
of James I it steadily grew in popularity.
In 1599 Morley published a "First Book of
Consort Lessons" for six string instruments.
A consort was the name given to
instruments of the same family. For ex-
ample, there were a consort of viols and a
consort of recorders. A broken consort
consisted of different kinds of instruments.

In considering the foremost masters who
were famed for their work from 1520 to
1620, many musicologists feel that the first
outstanding figure to attract attention was
Christopher Tye (died in 1572). His most
notable achievement seems to have been a
doggerel versification of the first fourteen
chapters of the Acts of the Apostles (the
first two verses of each chapter were set
to music).

More Musical Worthies

THOMAS TALLIS, sometimes spelled
Talys or Tallys (died 1585), was a
really very able organist and composer,
exhibiting much invention in his melodies
and their treatment. One of his tunes
(*Evening Hymn*) is included in most pres-
ent day hymnals. His anthems still remain
very greatly in use. He was a Gentleman
of the Chapel Royal during the reigns of
Henry VIII, Edward VI, Mary and Eliza-
beth. For a time he was a joint organist
with Byrd. In 1575 he and Byrd obtained
a kind of monopoly for printing music and
ruled music paper. This Byrd held for
twenty-one years, but it proved very un-
profitable. Tallis was a voluminous com-
poser. He is properly called "The Father
of English Cathedral Music"; and, when it
is remembered that he died exactly one
hundred years before the birth of Bach

and Handel, this English contempor-
ary of Palestrina seems even more remarkable.

William Byrd (Bird, Byrd, Birde, Byred, Berd), "the greatest of the Elizabethan musicians," was born in London 1538 and died there in 1623. While some British commentators feel that he was
times excelled in religious music by Tallis, in performance by Bull, and by several
madrigal composers, his versatility and
genius were so great in all fields that
he towers above most of his contemporaries.
He was an excellent organist and greatly
enriched the musical literature of his day.
Among many other achievements he was
the inventor of the variation form. He
came a staunch Romanist and suffered
much persecution for this in his later years.

Dr. John Bull was born in Somers-
shire in 1562 (Shakespeare was born two
years later). He died in 1628 in Antwerp.
He was one of the outstanding performers
of his day, both in England and on the
continent. He was made a Music Doctor
by Oxford in 1592. Queen Elizabeth
cured for him the position of Professor
of Music at Gresham College in 1596. In 1606
he became organist for the Archduke of
Brussels, and, in 1617, organist for the
Notre Dame Cathedral in Antwerp. He
wrote over two hundred compositions.
Bull's music is by no means all of equal
merit and falls below that of Tallis, Byrd
and others in inspiration.

It would require volumes to review ade-
quately the work of such Elizabethan com-
posers as Gibbons, Farnaby, Dowland (friend
of Shakespeare), Rosseter, Campion, Jon-
Weelkes, Wilbye, Ferrabasco, and scores
of other fine gentlemen who lived in the
brilliant period.

One significant fact should be noted.
Although in the Thirteenth Century
Spain there seems to have been a degree
of "Mastership in Music" conferred, the
first Bachelor of Music on record was
Henry Habyngham, at Cambridge Uni-
versity in England, who received it in 1429.
Twenty-nine years later, probably playing
in some vaulted cathedral, he may have
learned for the first time that the world
was really round and not flat and that
Italian named Columbus had actually sailed
across the sea and discovered what
was thought to be India, which he was able
to prove by the "Indians" he brought back
with him. So much for the music culture
of merrie old England twenty-eight years
before Henry VIII was born.

Music Study Extension Course

(Continued from Page 216)

PARADE OF THE SHARPS AND FLATS

By A. LOUIS SCARMOLIN

Practice in teaching half steps and whole
steps is afforded in *Parade of the Sharps
and Flats*. Its ascending and descending
chromatic figures are divided between the
hands for the most part, and are designed
to develop precision in interlocking pas-
sages. Establish a good March tempo at
the beginning of the composition and keep
strict time thereafter.

HEAR THE BELLS

By R. N. KERR

This simple Grade I melody from the
pen of Robert Nolan Kerr has a deal more
pedagogical value than appears at first
glance. Firstly it affords opportunity for

the study of triads and their inversions.
Secondly it provides practice in playing
simple broken chords. Thirdly, trills come
in for a share of attention—even if they
are in quarter notes, as is proper for a first
grade piece. Fourthly, the piece is extremely
tuneful.

RAIN PATTER

By JAMES H. ROGERS

In tune with April is this little composition
of James Rogers from whom something
out of the ordinary is always to be expected.

Rain Patter is catchy, tuneful, and an
excellent little etude for the development
of wrist *staccato*. This particular number
calls for a delicate *staccato*—in other words,
a light, bouncing wrist capable of applying
a rather shallow touch.

Altogether an excellent teaching piece.

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Eddy

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(Signed) Nelson Eddy

Scholarships.
I am seventeen and have a lyric soprano voice which unbiased judges have said shows great promise. I aim to sing in grand opera. Can you tell of a scholarship open to a voice like mine, that would enable me to resume my lessons with my former teacher? I look forward to reading your column every month, it is so interesting and helpful.—Miss Sincere.

A. The difficulty in meeting your need is in your requirement that you be able to resume lessons with your own teacher. As a rule, scholarships are given for work in a specified institution. Mrs. John A. Jardine, of Fargo, North Dakota, President of the National Federation of Music Clubs, or the Atwater Kent Radio Corporation might be consulted.

My voice and talent will have to be of the superior calibre indeed to merit consideration; for, as you must be aware, there are thousands of talented young sopranos in this country, with more preparation than myself, who would like a free scholarship looking toward appearing in grand opera. The Institute of Musical Art, New York City, and the Curtis Institute, of Philadelphia, give assistance to vocal students they deem worthy to make yourself an object of charity? After a thousand times, to seek some way working for your tuition and expenses and develop self-reliance and strength of character while getting an education and thus prepare yourself to meet the world. Almost all schools and many private teachers have work to be done in exchange for tuition. Write to me of them, state your case clearly, and many of them will be found sympathetic to the young talent striving to make its way.

External "Nerves."

Q. What should one do to avoid being tired, or nervous, when singing?—Mrs. I. M. A. If one could put out a bottle containing an infallible remedy for your trouble, including for taxation in the millionaire class would quickly become his fate. It cannot be done. However, just before singing, relax the whole body, take a series of slow rhythmic, deep breaths, but make no special physical effort in doing so. Close the eyes during this exercise. Previously, make sure that you know your piece so well that if necessary you could sing words and music from memory and without instrumental accompaniment. Try it, whistling or humming the melody of preludes and interludes. Know exactly what you are going to do at all special points of the piece; how you are going to build up your climaxes, make your musical contrasts of force and color, and your important accents and emphases. And above all, fill yourself with a burning desire to put over a message to your audience. Then you will have little opportunity to be thinking "my voice," and "what do they think of me?" and so to get "fussy" or "nervous."

Problems.
Q. 1.—What should govern the tempo of a song?

VOICE QUESTIONS

Answered

By Frederick W. Wodell

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

2.—Should one forget tempo when first reading over a new song?—D. Mc.

A. 1.—We can help to find the tempo by reading aloud the words, over and over, striving to make the meaning plain by verbal accent, emphasis, inflection and tone color, and reading now faster, now slower, as it seems the message of the text requires. We must ask ourselves, does it sound natural, appropriate? When at least fairly well satisfied, and having learned the music, if we endeavor to sing as we read, we shall come reasonably near to finding a good tempo. Where the melody shows much use of the divided beat, or the composer often writes in the accompaniment two or three notes to a beat instead of one only, for an appreciable portion of the piece, it is an indication for an increase of speed, as a rule. Complex, and frequently changing harmonies need more time (a slower tempo) to make themselves properly felt than do simple chords. The printed marks are not always to be relied upon. Often they relate more to the style of delivery than to the tempo.

2.—First read over the words, as suggested, and you will be likely to adopt a fairly good tempo, whether you think of that point or not. If the music is so written as to markedly contradict the tempo indications of the verbal text, better try another song. Always use accurate note values, whatever the rate at which you sing.

Tonsils, Always With Us

Q. I always read your section of Questions and Answers in THE ETUDE, and find it very helpful. Here is my question: I had my tonsils removed. They were in a very bad condition. I want to take care of my throat so as not to injure my voice. How long should I wait before singing again, and how shall I go about starting practice to prevent over-taxation or strain of any sort?—Mrs. Q. R.

A. Your specialist, if a good one, will best be able to tell you when you may begin again to sing. Be in no hurry about it, or you may repent at leisure. On the other hand, careful voice use, under the advice of surgeon and teacher, should not be too long delayed. After the operation there are new adjustments of the parts to be managed for speech and song. Practice with very light, clear, conversational

voice, in the medium compass, and for only a few minutes at a time. No attempt at powerful singing, nor worrying about high or low notes. Use all the vowels, so far as the result in tone quality is satisfactory; first on brief monotone; next short downward scales and chord passages; start sometimes with a loose-tongued liquid *l* preceding the vowel; also with a light *m*, making sure there is no downward pressure of the muscle up under the chin on this letter. The point is to start singing without "click" or "breathiness," and to coax the voice rather than to compel it in the least. A little practice on short scales and arpeggi on *Ye*, *Yea*, *Yah*, and *Yow*, lightly, with a quick, free dropping of the chin, the tongue-tip remaining against the lower front teeth, may later be indulged in. Sing on this work demi-staccato. Only a few minutes at any one practice period.

Choosing a Teacher.

Q. What highly reputable voice teacher in Pennsylvania, could best train my very high coloratura voice, which is weak in the middle register? I especially want to avoid a teacher who forces the voice, creates a tremolo, or other affectations.—Musicus.

A. At least you know some things to avoid in a teacher of singing. Go to the place you name, make inquiry as to what local teacher has for a series of years, from average pupils, been bringing out those who sing with good quality of tone, clear diction, and at least fair expressiveness. Then hear several pupils, and make your own judgment. The choice of a teacher is so important to the student that it pays to put time, intelligent effort, and if necessary some money into it.

A Sheaf of Queries.

Q. 1.—I am a soprano and have studied voice for several years. Up to the present time I have had a fair amount of success, professionally. For radio, however, I have been told to improve my diction, breathing, and ending my words on higher tones. What should I do as to tone-placement or production to assist me to make my words clearer, more distinct and especially in the upper range of my voice?

2.—I am under the impression that the German school of voice production sacrifices diction for deep, covered tones. Is this cor-

rect?
3.—Why is my breathing so pronounced over the air? Would faulty breathing methods make me breathe so heavily? I do not, however, have much trouble in breathing while singing.—Anxious Vocalist.

A. 1.—When the words are not distinct, in any part of the range, it is a sign that there is a type of tone-production which embarrasses, to a greater or lesser degree, the tongue and other parts involved in articulation. Do exercises which make the tongue independent of the jaw, such as the rapid repetition of

Lah-lay-lee-Ah-ee,
on a monotone, varying the pitch, with distinct utterance, and without the least movement of the lower jaw. Also use in the same manner, Lah-nah-tah-dah-kah-gah-thah,
the tone to be not louder than your natural *mf*. In doing the *th* let the tongue-tip protrude slightly between the teeth.

We have noticed that those who are singing what they call a "covered" tone, emit a sound which is comparatively dark, sombre in color. One should be able to "color" the tone differently, according to the needs of expressive singing. One can sing so as to emit tone on high pitches proper to the given voice, without so changing the vowel form, or shape as to cause uncertainty as to the word intended in the mind of the listener. Practice free vowel production upon your higher range, using what is known as "head" voice, leaving the articulating organs free to deal with final consonants. Try uttering the final "explosives" such as *t* and *k*, after the vowel has been sung, and without any rush of breath from the lungs—a pure mouth ex-

2.—Most singers coming from Germany have seemed to make rather more of distinct diction than to be very careful to sing with a true *legato* and *sostenuto* style. Some have shown a special fondness for the darker, more sombre tone throughout their singing. However, many German-trained vocalists have shown free, musical voices, capable of exhibiting a wide variety of tone color for interpretative purposes, and a thoroughly musical *legato* style. There have always been good teachers of the so-called "Italian" method in Germany.

3.—A good method of tone production absolutely demands a type of inhalation for singing which is silent. The microphone has simply shown up a defect in your work which you have not detected under other circumstances. Your tone production will improve, as well as your singing in general, over the radio and elsewhere, when you have learned to inhale silently, and with as little effort as possible. Sing not from note to note, or syllable to syllable, but make the "phrase" your singing unit, and learn to sing the final note of each phrase poised as though you expected to go on singing at least half of another phrase, without renewing your breath. Then your breath will seem to renew itself, for you.



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M. Marks, in an article on "The Gradual Development in the Science of Tuning Pianos," introduced a historical quotation which we reproduce as an index to the fact that controversial discussion would seem to be ageless. This is from the *Introduction to "Instructions for Playing the Harpsichord"* by Robert Falkener, printed and sold, in 1774, at his house, No. 45, Salisbury Court, Fleet Street, London.

"No person can be said to be accomplished in any art or science unless he thoroughly understands it. Grammar, Logic, Rhetoric, Arithmetic, Geometry, Astronomy, and Music are, by way of excellence, called the Liberal Sciences; and, in the present age, none of them is more practiced than music, nor is there anything less understood. I say less understood, because, were the present practitioners instructed in the right rules of harmony, it would be impossible for our modern Professors to impose upon the ears of the public their wretched compositions, whose parts are so poorly united as neither to soothe the passion, raise devotion, nor animate the soul to courageous and daring exploits.

"The immortal Handel, in whatever pieces he composed for the entertainment of the public, was extremely cautious not to admit anything that might excite mean or lewd ideas; because, whenever this happens, it loses its good effect on the audience, and, like bad plays, becomes a general evil. But the *thirst for novelty in the present age* is so *insatiable* that nothing will go down but what is new; to usher which into the world there hath not been only a total

neglect of the melodious strains of Handel but an indefatigable industry in our *craft* masters to render the whole science of music so difficult and intricate, that scarce one in a hundred ever comes to a competent knowledge thereof, but are led on from lesson to lesson, with Appoggiaturas, Syncopations, Arpeggios, Mordents, Mezz Trilles, Semitones major, Semitones minor, extreme sharp seconds, and flat thirds, till tired with the study and sick with the expense, they get up as ignorant of the matter as when they sat down.

"Therefore, in opposition to these darkeners of science, and for the benefit of every rational being, I have laid down the following rules, in as plain a manner as can possibly devise, wherein I have carefully avoided all superfluous exemplis, and have only inserted what is necessary to form in the mind a just notion of harmony and discord; which, if the reader can attain, my task is finished; he has then in free will to enter into the most minute and trifling degrees of sound; and if he does not approve of the twelve half tones in the octave as it stands at the present, he may divide it into four and twenty, and make instruments with sliding Stops, etc., to show the deficiency of former ages, and his own consummate abilities; in a word, he may join Dr. Swift's company of Academicians, and extract sunbeams from cucumbers." (Delicious irony, prophetic of some ear-splitting experimentations of recent years with much of music reminiscence of a steam riveter.—Editor.)

Memory Book Pages of a Musical Pilgrim

(Continued from Page 254)

truly national song, *Hail Columbia*, was written in Philadelphia, by Joseph Hopkinson, son of Francis, and first sung there on April 25, 1798; and, perhaps most significant, the first serious American opera, the *"Leonora"* of William Henry Fry, was written and first performed June 4, 1845, in "Penn's Towne"; a few among many of the city's historical "musical births."

An atmosphere of serenity and peaceful amicability prevails in Philadelphia, and rightly was it named "City of Brotherly Love," for it has kept faith with the teachings of its Colonial Patron, William Penn, whose colossal statue looks benignly down from City Hall Tower. This spirit of harmony and understanding covers the broad state of Pennsylvania, and in such an environment was born the gentle souled genius, Stephen Collins Foster (Lawrenceville, now a part of Pittsburgh, 1826-64), America's foremost writer of folk songs; and years later came another Pennsylvania son, likewise blessed with traits of warm-hearted tenderness, Ethelbert Nevin (Edgeworth, 1862-1901).

Other musicians' names on the state roster are, Ira D. Sankey, evangelist-singer and composer (1840-1908); Theodore Presser, pioneer publisher (1848-1925); Adolph M. Foerster (1854-1927), teacher and composer; Camille Zeckwer (1875-1924), pianist, teacher, composer; David S. Bispham (1857-1921), internationally known baritone; James Gibbons Huneker (1860-1921); and Winton J. Baltzell (1864-1928); the last two being eminent music writers and critics.

Continuing down the Atlantic slope, we entered another state, Delaware, and in crossing its northwest section passed through Newark—a smaller town than its namesake in New Jersey. Though small it is distinguished as being the birthplace of Emma Louise (Mrs. E. L.) Ashford (1850-1930), a widely-known composer of

sacred music and other forms, who lived the greater part of her useful musical life in Nashville, Tennessee.

A southern course carried us through other cities and hamlets of interest and importance, and along historic old trade routes, soon to approach Baltimore, the birthplace of our national anthem, *The Star Spangled Banner*; for here is Francis McHenry, from whose "ramparts there gleamed the broad stripes and bright stars that inspired the patriot-son of Maryland, Francis Scott Key (1780-1843) to pen, in 1814, the immortal lines.

PROGRAM

PIANO

Stars And Stripes Forever (6 Hands)
John Philip Sousa (Washington, D. C.)
In Colonial Days, W. M. Felton (Pennsylvania)
Courtesy Dance, George Dudley Martin (Pennsylvania)

VIOLIN

The Rosary, Ethelbert Nevin (Pennsylvania)
An Old Portrait (Romance), James Francis Cooke (Pennsylvania)

VOICE

My Days Have Been So Wondrous Free
Francis Hopkinson (Pennsylvania)
Old Folks At Home, Stephen Collins Foster (Pennsylvania)
The Ninety and Nine, Ira David Sankey (Pennsylvania)
Listen to the Mocking Bird, Septimus Winner (Pennsylvania)
Hail Columbia, Joseph Hopkinson (Pennsylvania)
Battle Hymn of the Republic (Civil War Era), Verses by Julia Ward Howe (New York)
The Star Spangled Banner, Francis Scott Key (Maryland)

World of Music

(Continued from Page 200)

THE AMERICAN GUILD OF BANJISTS, MANDOLINISTS AND GUITARISTS announces its Thirty-fifth Annual Convention to be held from June 21st to 24th, 1936, at Minneapolis. Full details may be had from C. W. Gould, convention manager, 54 South 11th Street, Minneapolis, Minnesota.

MISSISSIPPI, FATHER OF WATERS, a symphonic poem by Ernest R. Kroeger, was at the head of the program of the St. Louis Symphony Orchestra for January 24th and 25th; when it was played as a memorial to this American master musician who spent his whole life in the service of music in that, his native city.

THE OLDEST London Competition Festival is that of Stratford and East London. Its fifty-fourth festival will fall this year on April 23rd to May 14th. Nine challenge shields, thirty silver cups, one hundred and seventy gold, silver and bronze medals, and first and second class certificates, will be sought by six thousand contestants.

CHARLES HENRY MELTZER, journalist, critic, translator, and fervid advocate of "Opera in English," died on January 14th, in New York. Born June 7, 1852, at Hove, near London, England, of naturalized Russian parents, his linguistic ability (he knew seven languages fluently) brought him considerable renown as the translator of foreign drama and opera.

THE PHILHARMONIC ORCHESTRA of Prague opened its subscription season with a performance of the "Requiem" of Dvořák, with Václav Talich conducting, and with Julia Nassy, Marta Krasova, Josef Viavet and Rudolf Watzke as the quartet of soloists.

THE ONE HUNDREDTH ANNIVERSARY of the first performance of "Lucia di Lammermoor," at Naples in 1835, has been celebrated at Bergamo, birthplace of Donizetti, the composer, by the authorities of the city going in procession to the Basilica of Santa Maria Maggiore where the monumental tomb of the composer was decorated with floral offerings.

WILFRED ERNEST SANDERSON, England's most successful composer of "best seller" popular songs, died in London, on December 11, 1935, at the age of fifty-seven. His *Until and Friend o' Mine* each sold more than a million copies, while more than a dozen of his others passed the quarter of a million mark.

COMPETITIONS

THE SOUTHERN CALIFORNIA FESTIVAL of the Allied Arts offers numerous prizes and scholarships of One Hundred to One Thousand Dollars, in Music, Drama and Speech Arts, Dance, Art, Poetry, and Cinematography, in a contest to be held from May 4th to 29th, 1936. Open to all America. Particulars may be had from Mrs. Grace Widney Mabee, 1151 South Broadway, Los Angeles, California.

THE ELIZABETH SPRAGUE COOLIDGE PRIZE of one thousand dollars is offered, in a competition open to composers of all nationalities, for a chamber music work for four stringed instruments. Compositions must be submitted before September 30th, 1936; and particulars may be had from the Coolidge Foundation, Library of Congress, Washington, D. C.



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What Public School Music Needs

(Continued from Page 202)

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"Music learning must be made more interesting. Many music teachers teach technic, not music. Students are not interested in technic, except as a means to an end—Music. When we can place musical education on an inspirational basis, with technic following instead of leading, we will begin to realize the ideal of music education—'Music for everyone, everyone for music.' There are at least 30,000,000 unused musical instruments gathering dust in the homes of America. It is possible to put these to work by making music learning easier and more interesting."

Mr. Osbourne McConathy, noted Music Educator (former President Music Educators' National Conference):

"A more effective carry-over into adult life of the musical interests and activities started in the schools."

Dr. Victor L. F. Rebmann, Director of Music Education, City of Yonkers, New York:

"The greatest present day need is the abolition of the effects of the late—or perhaps not so late—depression through (1) lightening the teaching load of the music teacher, who in too many places was required to do an inhuman amount of work; (2) the abatement of an excessive exhibitionism, fostered and urged by many school administrators in their desire of justifying to a tax weary public the assessments levied for school purposes; and (3) the re-employment of needed teachers dismissed in the darkest days of economic stringency."

Mr. Glenn H. Woods, Supervisor of Music, Oakland, California:

"Your question, 'What is the greatest present day need in the field of school music?' can be answered in one word—'protection.' The educational world enjoys following slogans and a new idea. The new slogan since the World War and its aftermath of depression, is the word 'creative.' The tendency educationally, is to try to administer music along educational lines regardless of the musical outcome. Educators will accept in music that which a musician with experience would discard. The creative idea is apparently running rampant, so much so that persons, who realize the preparation that is necessary to create music, know from experience that there is a limit to the writing of melodies and a place where harmony must command attention or further progress ceases. If your editorial could somehow impress educators with the importance of encouraging and endorsing music by suggesting that more progress and greater efficiency might evolve if the administration in music were left entirely to persons qualified by experience and training to foster its contributions, it would do much for supervisors. If your message could reach them, encouraging their cooperation and interest in a larger activity in music in the schools, there is no question but that you would be doing many communities a great favor. Progress can accrue only in proportion to the amount of freedom that the music administrators have to develop music as the 'Art Beautiful.'"

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Advance of Publication Offers—April 1936

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

EDUCATIONAL VOCAL TECHNIQUE IN SONG AND SPEECH—VOLUME TWO—SHAW AND LINDSAY—EACH	\$0.40
EVENING MOODS—ALBUM OF PIANO SOLOS	.30
FOURTH YEAR AT THE PIANO—WILLIAMS	.50
PIANO STUDIES FOR THE GROWN-UP BEGINNER	.40
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SABBATH DAY SOLOS—HIGH VOICE	.30
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TEN TONAL TALES—PIANO—LOCKE	.25
THIRD YEAR AT THE PIANO—WILLIAMS	.50
THIRTY RHYTHMIC PANTOMIMES—RILEY, GAYNOR AND BLAKE	.75
WHEN VOICES ARE CHANGING—CHORUS BOOK FOR BOYS	.25

Graduation Awards

Graduates and honor pupils in music study should receive appropriate prizes, awards and gifts at Commencement time. An interesting book, or series of books on music, makes a satisfactory gift from parents, relatives and friends. Sometimes an attractive novelty in musical jewelry is chosen.

The Theodore Presser Co. Catalog of Musical Jewelry contains a number of desirable designs in medals, brooches and clasp pins that may be used as prizes and gifts to honor pupils for distinctive accomplishments in music.

In this catalog, which may be had FREE for the asking, there is also an illustrated list of diploma and certificate forms for music students. These are, indeed, a boon to music teachers. Graduation and promotion awards are printed by us in large quantities and the savings effected thereby are passed on to the individual teacher, who needs only a few copies.

A new style diploma or certificate form has recently been issued in the modern 10" x 8" size. This is printed on a very fine Parchment Deed stock and has an appropriate musical design and wording. It comes in three forms—Diploma, Certificate and Teacher's Certificate. The price is 25 cents, postpaid. As recipients usually desire a holder for this size certificate or diploma, we carry in stock one style that may be used as an easel or hung on the wall, priced at \$1.50, and we can supply moire-lined folders in imitation leather at \$2.50. Genuine leather folders, moire, silk or satin-lined, will be made to order. Prices quoted upon application. Gold Seals with any desired two-color combination of ribbons attached to diplomas or certificates, 5 cents additional.

Another feature of "Presser Service" that is utilized annually at this season by many teachers is the special engraving on musical jewelry and engrossing on music certificates and diplomas of the recipient's name and other pertinent data. Prices for this work cheerfully quoted.

APRIL, 1936

1836 - 1936

Greetings to the Music Educators National Conference!

Public school music in America is just one hundred years old. It all started in Boston in 1836 and the man who was responsible for it still stands out as one of the greatest figures in all American musical development—Dr. Lowell Mason. He was a man of great ability, penetrating foresight, splendid ideas, fine development and huge industry. Unfortunately, he was literally hounded out of his position in Boston by jealous nincompoops, now forgotten, who tried to belittle in every way his great popularity, his integrity and his competency—little whelps of men, biting at the heels of a giant. Dr. Mason's inspiration came from the ideals of Pestalozzi, who was also a terribly misunderstood man.

Fortunately, in this day, the world has grown broader and such a great institution as the Music Educators National Conference, which will bring thousands of supervisors to New York City this month, has done much to promote tolerance, broad understanding, sympathetic co-operation and to wipe out the poisonous political intrigue and conspiracy which at one time was not a pleasant thing to view in music education in our public schools. One of its greatest achievements has been what its influence has done towards the improvement of music of all kinds for public school use. This has raised the catalogs of American music publishers to a very much higher standard in this field.

All honor to this splendid group of men and women, who are contributing so much toward America's progress!



Dr. Lowell Mason

Music for the Commencement Program

Many music educators, and those having in charge the music program for the commencement exercises, have already selected the material and have it in rehearsal. Others, whose programs are not elaborate, are now choosing the music that will be rendered by their pupils.

If your selection has been delayed and time does not permit sending for catalogs and special lists of Commencement Music, just write to Theodore Presser Co. describing your needs, the capabilities of the performers, etc., and expert clerks will make up and send to you a package of music from which you can select appropriate numbers.

This is but one feature of "Presser Service." Ask for Folder K-2, describing other conveniences and economies, including the "On Sale" plan.

Pupils' Recitals

We do not need to convince teachers of the importance of pupils' recitals, particularly those given at the close of the regular teaching season. The value of such recitals is two-fold: to the student, in reward for hard study and practice, and to the teacher as an opportunity to obtain well-deserved credit for the results of efficient training.

While such recitals will naturally include numbers that have been faithfully studied during the preceding months, it is usually necessary, or at least advisable, to select program material that will provide for ensemble

playing, thus finding places for a much greater number of pupils than is ordinarily possible if the recital is confined strictly to solo work. It is also a good idea to give variety to the program by including a guest soloist or two, thus adding a vocal solo or a violin solo to what would otherwise be a formal series of piano numbers only.

It is hardly necessary to remind teachers of the wide and effective use of piano ensemble numbers for one piano, six hands and eight hands, two pianos, four hands and eight hands. Every piano teacher knows the value of this form of practice and performance. The Presser Catalog heads all others in the number and variety of its piano ensemble material. Ask for an assortment of these for examination and for our *Hand Book of Music for Piano Ensemble* sent gratis upon request.

There are also unusual group numbers such as dances, drills and action songs. Complete programs suitable for pupils of varying capabilities are provided in the playlets *In the Candy Shop* (Adair) (50c); *From Many Lands* (Adair) (50c); also in the little piano suites *Eight Hours at Our House* (Bliss) (60c); *Going Through the Zoo* (DeLeone) (1.00), and *Our Little American Cousins* (Ryckoff) (75c). Most of these present opportunities for effective but inexpensive costuming. Any of them may be had for examination.

THEODORE PRESSER CO. is always prepared to send examination copies of special musical material needed for recital programs. It is only necessary to give us an outline of the type of program planned and the ages or grades of the performers.

ADVERTISEMENT

The Cover for This Month

With a kindly, good-humored twinkle in his eyes, John Philip Sousa went about this world doing great things and winning the love and respect of all whom he met, from emperors, kings and presidents, down to the humblest of citizens and the poorest of urchins. No one ever can measure how much John Philip Sousa meant to the United States with his stirring and virile compositions and with his entertaining and inspiring band concerts. His music and his band served the nation most beneficially in peace and in war. Music was his life, but he loved humanity, found elation in such sports as horseback riding, fishing, golfing, and trap shooting. He also is recognized as an author, and as a raconteur his repute was great.



This month's cover of THE ETUDE tells something of the story of his life in presenting him as he appeared when he reached manhood, as he looked when he entered the service of the United States as leader of the Marine Band at Washington, as he looked when his band was a great drawing card for the Chicago World's Fair, as he looked in the days of his world tours with the Sousa Band, as he looked at the time of his famous meeting in France with the celebrated French composer, Saint-Saens, as he looked when he had his great United States Naval Band during the World War, then as he looked in the last year of his life as Lieutenant-Commander John Philip Sousa of the United States Naval Reserve Force. He became leader of the United States Marine Band at Washington in 1880 under the presidency of Rutherford B. Hayes and up until the time of his death during President Hoover's term in office he brought forth unexcelled patriotic musical inspirations. He not only stirred the masses to love of country with his famous march, *Stars and Stripes Forever*, and other numbers such as *Liberty Bell March*, *Hail to the Spirit of Liberty*, *Invincible Eagle*, *Keeping Step With the Union*, *Power and Glory*, etc., but he also made for friendships of nations with such numbers as his *Hands Across the Sea*, *Imperial Edward*, *Diplomat March*, *The Royal Welch Fusiliers*, and others. His music composing embraced band music from light entertaining numbers to works of symphonic proportions, songs, choruses, and comic operas. His compositions have been issued to provide for soloists of all types and are particularly popular in their piano arrangements, not only for solo but ensemble playing on this instrument.

John Philip Sousa was active to the very last. He visited THE ETUDE offices and the Theodore Presser Co. establishment just before going to Reading, Pa., where he conducted a band concert; and the next day came the startling news that he had passed on. His death in Reading, Pa., came on March 6, 1932.

Sousa's music is said to possess more American individualism than the music of any other American composer and his *Stars and Stripes Forever* march so thoroughly won the nation from the start that it is generally conceded to be the accepted national march. It has become so much a part of the patriotic music of the country that it seems destined to live forever and perhaps many living today will see it adopted as the official patriotic march of the nation. Surely, as we listen to the radio and the musical backgrounds of news reels and motion pictures, *Stars and Stripes Forever* seems to stand out as the most played of all musical compositions.

(Continued on Page 264)

Third Year at the Piano Fourth Year at the Piano

By John M. Williams


In making initial announcement of the forthcoming publication of these two instruction books, it is hardly necessary that we enter into a detailed description of them, as the thousands of teachers who have used Mr. Williams' *First Year at the Piano* (\$1.00) and *Second Year at the Piano* (\$1.00), know what to expect in these "follow-up" books.

However, as these books may be given to any student beginning the third or fourth year of study (as the case may be) regardless of whether or not his previous study has been in Mr. Williams' books, it might be well to mention that much of the material will consist of study pieces, selected, edited and arranged in progressive order by Mr. Williams; pieces that cover every phase of technic that should be covered in the third and fourth grades.

The educational works of this famous "teacher of teachers" are in great demand. Even those who have not had the privilege of attending Mr. Williams' lecture-classes use his piano study books, as the interest-creating material the books contain helps them more easily to hold pupils. Rapid advancement also is possible, even when these books are placed in the hands of the average pupil.

Here is an opportunity for all to make the acquaintance of both *Third Year at the Piano* and *Fourth Year at the Piano*, and at a very small outlay of cash. While these two new books are in preparation for publication single copies may be ordered at the special pre-publication price, 50 cents each, postpaid.

Educational Vocal Technique

In Song and Speech

By W. Warren Shaw in Collaboration With
George L. Lindsay

In Two Volumes—Vol. 2

It would pay every one in any way interested in singing to be at least mildly curious about this work for two reasons. Even the greatest artists never overlook any little detail which might improve their vocal art and therefore Reason No. 1 is that in the pages of this work any amateur or any professional singer is likely to find something of great value to him in his singing. Reason No. 2 is that regardless of the educational material, this work in its lessons presents a goodly number of excellent songs which alone would make the volume a bargain to any one who subscribes to it in advance of publication at the low cash price of 40 cents a copy postpaid.

It is to be noted that the advance of publication offer applies only to Vol. 2, the first volume having been issued in January and delivered to the hundreds who subscribed for it in advance of publication. Many of these already have written in splendid commendation on the work, quite a few reporting large classes already formed for its use. The procedure of the work is to guide the student into the natural use of his vocal equipment, and he learns many vocal truths through the words provided to some of the attractive exercises. (Vol. 1 carries the price of \$1.00 a copy.)

Singing Melodies

A Collection of Piano Solos with Words

There is nothing that is more pleasing to the average youngster in the first or second year of piano study than a piece with clever verses. Many teachers regularly assign these interest-creating pieces as the most reliable practice stimulant obtainable. With juvenile students the text aids in establishing a feeling for rhythm. *Singing Melodies* also will prove a source of selection for fascinating first recital material; in some of them the juvenile performer can both sing and play the number: in others, one pupil can sing and another pupil, or the teacher, play the accompaniment.

The Presser Catalog abounds in successful "singing melodies" and from these the most appropriate have been chosen for inclusion in this book. Orders may now be placed for copies at the special advance of publication cash price, 25 cents, postpaid—copies to be delivered when the book is published.

Presser's Concert March Album For Orchestra

With the recent release of our *Little Classics Orchestra Folio* for beginning orchestras in the elementary schools, our editors now turn their attention to that large body of proficient players making up the Junior and Senior High School Orchestras. Realizing the constant need for marches of a superior type for Commencement and Festival occasions, as well as for programs of a serious nature, we take pleasure in announcing what we believe to be the first book of its kind—a collection of concert and grand marches for orchestra.

While the contents is made up exclusively of marches, there is a wide variety within the book and works of modern European and American composers give the selections a wide appeal. From Europe is included such gems as *March of the Little Lead Soldiers* by Pierre, *Festival March from Troldhaugen* by Grieg, and Delibes' stirring *Marche from Sylvia* in superior new arrangements. To mention just a few from American composers, we find the *Marcia Pomposa, Moon Rocket, High School Grand March, Junior High Parade, and Ambassador*.

The instrumentation meets the full requirements of present day standards. The violin section is complete with five different parts, the Solo Violin and 1st Violin utilizing the higher positions. Separate books will be published as follows: Solo Violin, 1st Violin, Violin Obligato A, Violin Obligato B, 2nd Violin, Viola, Cello, Bass, Flute, Oboe, 1st B flat Clarinet, 2nd B flat Clarinet, Bassoon, E flat Alto Saxophone, B flat Tenor Saxophone, 1st B flat Trumpet, 2nd B flat Trumpet, Trombone (Bass Clef) or Baritone, Trombone (Treble Clef) or Baritone, Horns in F, E flat Horns, Tuba, Drums, and Piano (Conductor's Score).

As usual, a low advance of publication cash price of 20 cents for each part, piano accompaniment 40 cents, postpaid, offers special inducement to order copies now for delivery when the collection is published.

When Voices Are Changing Chorus Book for Boys

There has been gratifying progress on this book, but everything is being carefully checked before the final closing of pages and the handing of plates to the lithographers. Those assisting in reviewing of details have been asked to satisfy themselves that the vocal ranges in all four parts are safe and possible for use by school boys of that age indicated by the title; they are being asked to consider the appeal of the texts and their fitness as to subjects about which boys like to sing, and of course, the matter of melodic and rhythmic appeal is a consideration they must not overlook. While there will be some four-part numbers in this collection, it will be somewhat progressive to that point, some of the numbers being suitable for use in several ways, so that the book really will provide unison, two-part, three-part, and four-part material. The advance of publication cash price for a single copy is 25 cents, postpaid.

Piano Studies for the Grown-up Beginner

The selection of material for this volume has been made to conform to the particular requirements and capabilities of the adult hand.

None but the most melodious and interesting studies from writers such as Czerny, Heller and Burgmuller have been used and in some instances transpositions to other keys have been made to bring out more clearly the principal purpose of the study. The contents also include arrangements of technical passages from piano compositions by Haydn, Mozart, Beethoven, Schumann, and Liszt.

Each study has been carefully edited, with practice helps and suggestions as an added feature. This book may be used by students who have advanced well along in, or who have finished, any first book in adult instruction.

A single copy may now be ordered, to be delivered when published, at the special advance of publication cash price of 40 cents, postpaid.

Thirty Rhythmic Pantomimes For Home, Kindergarten and Pre-Piano Classes

Song Texts by Alice C. D. Riley

Music by Jessie L. Gaynor

Descriptions and Illustrations

By Dorothy Gaynor Blake

Children generally are familiar with one or more of the favorite songs from the books, *Songs of the Child World*, by Alice C. D. Riley and Jessie L. Gaynor. As originally published, however, these are simply songs to be sung, no mention being made of rhythm presentations although they were used in that way by the composer in her own classes for very young children.

In the development of the use of body rhythms to inculcate rhythmic feeling, Mrs. Gaynor was a pioneer, being one of the first to present this study in her kindergarten and pre-piano classes. The composer's daughter, Dorothy Gaynor Blake, was a fortunate member of these classes and has assembled in *Thirty Rhythmic Pantomimes* the ideas originated by her mother in this connection.

The book is complete with directions and descriptions of the pantomimes, illustrated with graphic straight line figures showing the action and posture for each measure of the music where required. The music, of course, is included as a part of the book.

Teachers of kindergarten and pre-piano classes, and ambitious mothers who wish to begin musical training in the home, are offered an opportunity to receive a first-from-the-press copy of this vital work at the special advance of publication cash price of 75 cents, postpaid.

Sabbath Day Solos High Voice Low Voice

Although church singers represent a goodly portion of the advance subscribers for this book, there are many who never sing in public that have ordered copies. For the church soloist, these volumes represent a real economy—obtaining a dozen songs for the price of one; for the home singer, an album of such excellent music is a convenience and a valuable addition to the home music library.

The contents of both the high and the low voice volume will be identical, but neither will contain songs of extreme range. None of these songs has been included in collections of this kind previously published by us.

In advance of publication orders may be placed for copies of these albums at the special cash price, 30 cents each, postpaid.

Sacred Choruses for Men's Voices

Some of the foremost arrangers of the day have been called upon to complete the contents of this book, but most of the selections are original choruses by the best composers. This book goes further than the average collection of music for men's choir. These numbers are of anthem proportions, not harmonizations of hymn tunes or short devotional numbers for religious services.

Directors of men's choirs and choruses, as well as any others interested in securing music for these organizations, should take advantage of this opportunity to obtain a copy of this fine collection while it may be ordered at the special advance of publication cash price, 30 cents, postpaid.

Ten Tonal Tales

Melodious Studies for the Development of
Style in Piano Playing

By Harold Locke

Within the memory of some of the older students of the piano, it was customary to hunt among scores of so-called etudes, studies, exercises, etc., for suitable material adapted to special forms of technic. It happened quite often that "Study Opus This" was for one problem, while "Study Opus That" was intended for an entirely different one. But when composers began to attach interesting and pertinent titles to such work, they saved many a teacher a strain on the memory in selecting music for pupils.

Especially attractive are the titles used by Mr. Locke for the studies in this valuable

book. Among them we find *Circus Seals, Topsy-Turvy, Mumbley-Peg, Woodpeckers in the Woods, Leap Frog, and Chasing the Fox*. All of these pieces are supplementary to second grade work. Besides being unusually tuneful they abound in material for such piano playing problems as playing triplets, grace notes, repeated notes, left hand melodies, legato or staccato touch, crossing the hands, etc. Seldom are so many different phases of technic covered in a book of this size.

There is still time this month to order a single copy at the special advance of publication cash price, 25 cents, postpaid.

Evening Moods Album of Piano Solos

The number of advance orders received for this volume is indeed most gratifying and our editors are making every effort to complete the work as soon as possible. This is probably the last month during which it will be possible to order copies at the special pre-publication price, 30 cents a copy, postpaid.

For the benefit of those who may not have read previous announcements, we give the following brief description of the book. The contents will include piano pieces in grades 4 to 6; numbers of a calm, meditative type; dignified music suitable for playing in church, especially when an organ is not available. This is the kind of music that one enjoys playing at home in the twilight hour, or on Sunday between church services.

In the past we have published several successful albums of piano music suitable for church and Sunday playing in the home, but these were all for players of limited ability. Here is a book that even accomplished pianists will enjoy. Of course, none of the selections has been included in previously published albums of this kind.

Advance of Publication Offers Withdrawn

The mechanical details of the preparation for publication of several works described recently in these pages have progressed sufficiently to enable us to announce their publication, either this month or soon thereafter. Accordingly, the special advance of publication prices on these are now withdrawn and copies may be had for examination from the publisher, or may be purchased through your music dealer.

Birds of All Feathers by Mildred Adair is a musical playlet for juvenile performers and is especially adapted for use in supplying a program incidental to, or about which, a piano pupils' recital may be built. It provides splendid opportunities for artistic and colorful staging and costuming. Every effort will be made to deliver copies of the book early this month. Price, 60 cents.

Marchette Band Book, arranged by Mayhew Lake, celebrated bandsman, is a collection of 16 easy grade numbers for marching bands or for school concert bands. The instrumentation will be published in 30 books and a Conductor's Score (Piano). There are parts for 40 instruments. Prices: Each Book, 30 cents; Conductor's Score (Piano), 50 cents. The Solo B-flat Cornet book is now ready and the other parts will follow shortly.

Six Octave and Chord Journeys by Irene Rodgers is a new addition to the "Music Mastery Series," popular copyrighted piano studies by modern authorities, all selling at the uniform price of 60 cents. These new studies will be found especially valuable for use in introducing the study of octaves and chords to young pupils.

Ten Famous Solos for Clarinet, Trumpet (or Cornet), Trombone and Alto Saxophone will be published in 9 books—a Solo Book for each instrument and a book containing the Piano Accompaniment which can be used with any of the instruments. In the Duet Part the melody line is "cued in" only where the second instrument does not play. The parts for the various instruments are interchangeable, and therefore *Ten Famous Solos* may be used as Clarinet and Alto Saxophone duets, as Cornet and Trombone duets, etc. Note the contents—*Mighty Lak' a Rose, By the Waters of Minnetonka, Recessional, I Love Life, The Gypsy Trail, I Heard the Voice of Jesus Say, My Heart Is a Haven, The Green Cathedral, I Shall Not Pass Again This Way and Awakening*. The price of the Solo Book for each instrument will be 50 cents; of the Duet Part, 50 cents; of the Piano Accompaniment, 60 cents.

Once We Knew a Man . . .



This man was a fine, intelligent business man able to afford more comforts of life than the average individual. Yet, because of the busyness of his life he always shaved himself, rather than spend time in a barber's chair. When it came to shaving he had a

reference for the old style razor. In a fine tinsmith shop one day he saw a set of seven razors, all made of the same kind of high class steel and with the handles each labeled a day in the week. The set appealed to is fancy and the idea of not using the same razor every day seemed very practical. Some months later, when questioned about his set of razors, he confessed that although they all looked alike and were made of the same steel he had discovered a difference in them, and one in particular was his favorite and he used it most of the time.

There are many worth while musical publications, but some stand out as particular favorites and are used over and over again while others only get occasional attention. Those that are used over and over again have to have new editions printed, so if you want to find out what seem to be the favorite publications, just scan the publisher's printing order each month. The following list gives a selected group from the past month's orders. Perhaps there are some which you have not met as yet. You may become acquainted with them easily through the liberal examination privileges offered by the Theodore Presser Co.

SHEET MUSIC—PIANO SOLOS

Set No.	Title and Composer	Grade	Price
1884	Evensong. With Words—Krog-mann	1	\$0.30
6634	The Fife and Drum Brigade—Spaulding	1	.25
8408	Rosebud. With Words—Rowe	1	.25
2062	Old Mother Hubbard. With Words—Rogers	1	.25
5938	When Grandma Was a Little Girl—Spaulding	1	.25
9089	Nadine Waltz—Story	1	.25
28540	Little Fairy Song—Preston	1 1/2	.35
2326	A Fairy Song—Wedde	1 1/2	.25
26115	Heads Up! Forward March!—Copeland	1 1/2	.35
4827	Dialogue—Cramm	2	.30
8686	The Chariot Race—Poerry	2	.35
5109	Jack and Jill—Kettner	2	.30
26100	Spring Greeting Waltz—Crammond	2	.25
5084	Daffodils—Waite	2	.40
30105	Scotch Doll—Mueller	2	.40
00008	March of the Wee Folk—Gaynor	2	.30
0064	A Slumber Song—Mama-Zucca	2	.30
8918	The Beautiful Swans—Rofle	2 1/2	.25
2870	On to Triumph—Spooner	3	.50
3363	A Spanish Waltz—Moore	3	.25
4978	March of the Spanish Shawl—Bixby	3	.35
6224	March of the Candy Dolls—Renton	3	.40
9755	Installation March—Rockwell	3	.35
6076	Swaying Daffodils—Overdale	3 1/2	.50
6195	Clover Bloom—Keats	3 1/2	.40
6996	Garden of Roses—Ritter	4	.40

SHEET MUSIC—PIANO, FOUR HANDS

8268	Playful Kittens—Lawson	2	\$0.25
2189	In the Attic. With Words—Spaulding	2	.40
6154	Oh! Susanna—Foster-Hodson	2	.25

SHEET MUSIC—TWO PIANOS, EIGHT HANDS

7046	Hungary. Rapsodie Mignonne—Koelling	4	\$1.20
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PIANO STUDIES

Studies	Miniatures (Music Mastery Series)—Terry	2-3	\$0.60
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PIANO COLLECTIONS

Celebrated Compositions by Famous Composers	\$1.00
Standard Compositions (Vol. 6)—Mathews75

SHEET MUSIC—VOCAL SOLOS, SACRED

7270	Close to Thee (Med.)—Briggs	.....	\$0.50
6211	Some One Had Prayed (High)—Peery	.....	.50
5186	Dear to the Heart of God—Vanderpool	.....	.60
2855	I Will Lift Up Mine Eyes (Med.)—Dichmont	.....	.50

SHEET MUSIC—VOCAL SOLOS, SECULAR

7523	Nuthin' But You (Recitation)—Pease	.....	\$0.40
0460	Sunrise and Sunset (Low)—Spross	.....	.50
0167	The Sweetest Flower That Blows (Low)—Hawley50

VOCAL COLLECTION

Famous Songs (Alto)—Krehbiel	\$1.50
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SHEET MUSIC—VIOLIN AND PIANO

6121	Tiptoe Dance—Brown	2	\$0.35
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SHEET MUSIC—PIPE ORGAN			
5917	Morning Prelude—Read	3 1/2	\$0.40
9979	Festive March in A—Erb	3 1/2	.50
16105	Meditation—Gillette	4	.50

OCTAVO—MIXED VOICES, SACRED			
21201	O Lamb of God, I Come—Blair	.....	\$0.12
10608	God So Loved the World—Marks	.....	.10
20523	The Angelus—Lieurance	.....	.12
20325	Ride On in Majesty—Baines	.....	.12
25151	Golden Harps Are Sounding—Brown	.....	.12
35045	O Hear the Lambs A-Crying (6 Parts)—Dett	.....	.15
35317	By the Rivers of Babylon—Vincent	.....	.18
35318	We Praise Thee, O God—Spross	.....	.25
35189	Christ, Our Passover—MacFarlane	.....	.15

OCTAVO—TREBLE VOICES, SECULAR			
20230	In May—Wilson	1	\$0.06
20190	The Dance of the Leaves—Wilson	2	.12
35084	The Nightingale's Song—Nevin	3	.15

ANTHEM COLLECTION			
	Distinctive Anthems. For Mixed Voices..		\$0.75

CANTATA			
Light—Kountz.	Treble Voices, Three-Part.		\$0.60
	Two Pianos—Four-Hands Acc.		

BAND			
34040	The Liberty Bell March—Sousa	.....	\$0.75

The Etude Historical Musical Portrait Series

For the benefit of new readers unacquainted with all of the varied contents of THE ETUDE, we would like to direct special attention to one feature so unusual as to warrant the interest of every student, teacher, and music lover, yet so unobtrusive that its real value may easily escape notice. We, of course, refer to *The Etude Historical Musical Portrait Series*.

Each month this unique feature presents pictures, accompanied by brief biographies, of 44 musicians, artists, composers, conductors, directors, teachers, theorists, and patrons of the art. These are presented in alphabetical order and we are endeavoring to include everyone deserving of recognition in the field of music, past and present.

Many of these pictures are not available in any other form. They were obtained by us only after considerable research and, sometimes, months of correspondence. This series makes invaluable scrap-book material for teachers and students of musical history and appreciation. As a reference work, however, the collection will be most valuable since it is our intention to continue the series until the *entire* history of music is covered. This then will be the most all-inclusive and up-to-date compilation of its kind.

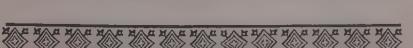
This month's installment (see page 198) is the fifty-first in the series. Separate copies of all installments to date have been made for the convenience of new subscribers in obtaining a complete file, and those desiring extra copies of any one installment. These we are glad to supply at the nominal price of 5 cents, each.

Watch Expiration Date on Wrapper of THE ETUDE

If, to the left of your name, printed on the wrapper, the date is April 1936, it means that the last paid for copy was mailed to you in the month of April. Please let us have your renewal promptly, which will avoid disappointment through interruption of service.

Change of Address

When changing your address, notify us at once, giving both old and new addresses. We should have at least four weeks in which to make corrections of addresses. Postmasters will not forward magazines, even if notified of change of address. If undeliverable at first address given, copy is destroyed, so be sure to advise us promptly when a change is made.



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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



Musical Portrait Gallery

By Rena Idella Carver

Ellen's Practice Account

By Daisy Lee

"WHERE are you going in such a rush, Ellen?" cried Jane as she came out the school door and saw her chum running down the front steps.

"To the store to buy a little account book," Ellen answered. "Don't you want to come along?"

"But what do you want an account book for?" asked Jane.

"Oh, I thought I would start a Music Practice Account, and find out just how many hours I really am practicing in a year's time. Why don't you start one, too?"

After looking over the books they chose two small, narrow volumes with strong covers which would wear well. Then they hurried to Ellen's home and soon marked in the dates for the twelve months to come. They reserved a page for each month; placing the dates down the left hand side of the page, and leaving the space on the other side for the daily minutes or hours practiced.

"Now, on the last evening of every month let's get together and add up our time," suggested Ellen, "and see who has done the most work on her music."

"All right," agreed Jane.

"Sometimes," Ellen added, "I get lazy and skip a few minutes. Yesterday I happened to figure up how much time those minutes would amount to in a year. And would you believe it, they came to almost thirty hours!"

"That is a lot of time to waste!" replied Jane in surprise.

"Far too much!" Ellen declared, "when you are as anxious as I am to become a good pianist. I decided right then," she continued, "that I'd keep a record of my work, and every day I skipped a minute I would make it up before the week was over!"

"I'll do the same," answered Jane, "and I am sure we will both become better players if we practice our full time this coming year!"

Studio Auction

By Riva Henry

PREPARE for this lively game by cutting out many small cardboard circles, and on each one draw a single note or rest, using many varieties of time values.

Give every player an equal number of cards, and then conduct a make-believe auction sale, selling the various articles in the studio, the players bidding on them and paying for them with their note-cards. Each whole note or whole rest being worth four counts, the amounts are added accordingly.

The player who buys the most with his cards wins.

How many MASTERS can you find?
Put on your thinking-cap and see;
And just recall their names again.
(In every stanza one will be.)

1
For FUGUES and PRELUDES, here's a
man,
No other bears so great a name;
Two centuries and more have passed
Through which has grown his deathless
fame.



2
His OPERAS number by the score;
And ORATORIOS as well;
In music lovers' hearts, his great
"MESSIAH" will forever dwell.



3
SONATA-FORM he made by plan;
To SYMPHONIES and such, gave grace;
We think of the "SURPRISE," he gave
With smiles a-twinkling o'er his face.



4
He played, composed, when very young;
His OPERAS are quite bright and gay,
And "DON GIOVANNI" is the name
Of one that you will hear some day.



5
A man whose heart was always brave,
Although his tunes he could not hear;
He wrote SONATAS, SYMPHONIES,
And heard them with his inner ear.



6
"HARK, HARK, the LARK," and
"SERENADE"
He wrote when he went out to dine;
He only lived to thirty-one,
But left us many songs divine.



7
This one a player hoped to be,
But, foiled by fate, his music gives
Romantic dreams. In TRAUMEREI
And CHILDHOOD SCENES his music
lives.



8
With harmonies so richly rare
His NOCTURNES, ETUDES,
WALTZES team;
And sweetest melodies abound,
Piano-like, as few could dream.



9
With SYMPHONIES and other things,
All in a mould so deeply cast
That understanding them is joy.
Of three great B's he comes the last.

10

So many master's names you've found.
And can you play from every one
Some rare, sweet gem? If not, decide
To learn them, ere the day is done.

Answers to MUSICAL PORTRAIT GALLERY:

1, Bach; 2, Handel; 3, Haydn; 4, Mozart;
5, Beethoven; 6, Schubert; 7, Schumann;
8, Chopin; 9, Brahms.

Practicing With Imagination

By Annette M. Lingelbach

TO MAKE your daily practice more interesting, try making different patterns with your music. One day design, cut, and sew a dress from the material of your new melody. Perfect *legato* in the right hand fashions the neck-line; accuracy of notes decides the style and color of the collar; clear rhythm sews on the lace; and accented phrasing irons the collar before you make it part of the dress.

The next day create the waist to your dress through the accurate playing of the left hand. The following day's work on the hands together will complete the skirt, while memorizing your melody will put in all those little extra touches of lacy cuffs, buttons, tucks, and hem.

Reviewing this melody from time to time will mean that you are either changing the dress, as to collar, cuffs, waist, or length, or that you are adding new accessories to your outfit, such as a hat, gloves, necklace, or scarf. Melodies, like dresses, must often be brought up to date, with such modernizing touches as finer phrasing, more accurate memorizing, better rhythm, or smoother fingering. Do not discard your old melodies, as you do your old clothes, but bring them out for display as regularly as you eat, for old melodies, like old friends, become more dear with the passing of time.

For scale-practice, build a house of so many rooms. Each time you play a scale perfectly, you add a room. When the house is finished, put in the furniture. Each old scale reviewed, or new scale practiced accurately, brings in a piece of furniture. To variate your technic-drill, build the walls of arpeggios, install furniture of scales, and rent it to different people of tonic chords.

Put your imagination to work, by building musical ships, towns, people, and articles. Practicing with imagination helps you review thoroughly, starts you accurately on your new work, makes your hour of practice pass like a minute, and develops your imagination, thus making you a finer musician to interpret the musical moods of others.

JUNIOR ETUDE—(Continued)



Building Foundations

By Helen Oliphant Bates

"Good morning, children," said Miss Winston, as the class arrived for their lesson in music appreciation. "Would you like to go over and watch the men laying the foundation for my new studio?"

"Sure. We want to go," answered the class.

"The first thing the workmen did," said Miss Winston, "was to dig trenches about four feet deep all around the outside outline of the studio, and two trenches across the inside. Next they put sand, rock, and iron rods in the bottom of the trenches."

"Why do they need iron rods?" asked Robert.

"Because they are necessary to make the foundation firm," answered Miss Winston. "Anything that weakens the foundation, weakens the whole building."

"Look at that funny little wagon!" said George. "What is it?"

"That wagon," replied Miss Winston, "contains ready mixed concrete. Watch them pour it down the trenches, and work it into shape."

"Will they be ready to start the studio then?" asked James.

"No," returned Miss Winston, "they will build wooden forms to fit inside the trenches, and fill them with concrete. After the concrete dries they will remove the wooden forms, and leave the concrete wall standing on top of a layer of concrete. This foundation will cost a great deal."

"What a lot of money goes under the ground!" said Walter.

"Yes," agreed Miss Winston. "But without a good foundation, my studio would not be worth much. And without a good musical foundation, you can never expect to be good musicians. You are laying the foundation of your musical training now. You must be just as careful of your foundations, as I am of the foundation to my studio. You must build a strong foundation, during your first three years of music study, by using a concrete mixture of slow, careful practice and plenty of scales and arpeggios, and you must pay close attention to all the directions and instructions that your teacher gives you. Then you will be rewarded by a house of musicianship that will stand any test, or weather any storm. Labor has sure reward."

PRIZE WINNERS FOR JANUARY ENDLESS CHAIN PUZZLE:

MARJORIE HELEN ULLSTROM (Age 15),
Nebraska, Class A.

DOROTHY MARIE CARR (Age 12),
Kansas, Class B.

PATSY BAXTER (Age 9), British Columbia, Class C.

HONORABLE MENTION FOR JANUARY PUZZLE:

Margaret Binder, Ruth Beck, Rosa Jarrett, Lillian M. Hyatt, Laura Valentine, Edna Earle Campbell, Dorothy Virginia Kyle, Lucile Lynch, Eddythe Grady, Dollie Lethaby, Jean Marie Shaefer, Jane K. Fuller, Lee Howard, Geraldine Taylor, Cyrus Alley, Dorothy Reynolds, Rebecca Osterhout, Dorothy Clarke, Bernard Lafond, Lois L. Sommer, Sarah Louvenia Byrd, Marian Lendved, Donald Sperbeck, Llewellyn Faust, Dana Jean Catterson, Florence Brody, Darhl Ballard, Helen L. Neer, Eileen Nagatomo, Rita B. Aiken, Lavonne Williams, Betty Barkwell.

LETTER BOX

DEAR JUNIOR ETUDE:

We organized a music club which meets once a month. Each member has a chance to entertain the club, which we call "The Music Box." We make note books with clippings about music, and so forth, and our teacher is going to give us a prize for the best one. We are sending you a picture of our club.

From your friend,

DOROTHY PEARCE,
Arkansas.

N. B.—The picture of The Music Box has not arrived, Dorothy. Did you forget to send it?

From your friend,

DOROTHY PEARCE,
Arkansas.

N. B.—The picture of The Music Box has not arrived, Dorothy. Did you forget to send it?

QUESTION BOX

DEAR JUNIOR ETUDE:

Will you please explain the difference between a band and an orchestra. Somebody in school said an orchestra sits and a band stands, but I don't think this is right.

From your friend,

BARBARA J. B.,
California.

ANSWER: Your friend in school really is somewhat confused on the subject of bands and orchestras.

A symphony orchestra includes brass instruments (French horns, trumpets, trombones, tuba); wood-wind instruments (flutes, piccolo, oboes, English horn, clarinets, bassoons); percussion instruments (drums of various kinds, cymbals, castanets, triangle, etc.); and, most important of all, string instruments (violins, violas, violoncellos, double basses, and frequently a harp).

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether a subscriber or not, and whether a member of a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years of age.

Subject for story or essay this month, "Me and My Music." Must contain not over one hundred and fifty words.

All contributions must bear name, age and address of sender, written clearly, and be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., before

JUNIOR ETUDE CONTEST

the eighteenth of April, 1936. Be prompt!

Put your name, age and class in which you are entering on upper left hand corner of paper and your address on upper right hand corner. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters and do not have any one copy your work for you.

When schools or clubs compete, please have a preliminary contest and send in only the five best papers.

Competitors who do not comply with all of the above conditions will not be considered.

Names of prize winners and their contributions will appear in the issue for July.

Melody

(Prize Winner)

ONE afternoon as I was practicing, I was looking out the window at the snow flakes falling. I heard a queer, beautiful melody. A bird was singing.

I went outside to see what kind of a bird could make such beautiful melody but it was not in sight. Soon I saw it. It had dark blue wings and a red and black face. Soon it looked over to where I was standing and I thought it would fly away, but instead, it started singing its beautiful melody again, as though it were springtime. I called my mother to hear the beautiful melody. I asked her what kind of a bird it was but she had never seen it before. So I have never found out what bird it was who sang the beautiful melody, but it is still making lovely music in my memory.

DORIS FOX (Age 10), Class C,
Pennsylvania.

Melody

(Prize Winner)

Melody is the succession of single tones so arranged to express a musical thought. It also is the leading part of a musical composition. It is not absolutely essential that this succession of sounds be pleasing. Melody only considers the various tones of a single part or voice in relation to every preceding or succeeding tone. Harmony considers these tones also but when they are sounded simultaneously.

Usually a melody of high pitch shows determination, desire, longing and striving; while one of low pitch portrays sadness and contemplation.

The character of a musical phrase is determined by the combination of three vital, fundamental elements; namely, melody, harmony and rhythm, each one affecting the other. Melody is the only one capable of being satisfactory in itself, and a melody should be considered by itself.

DONALD SPERBECK (Age 14), Class A,
New York.

Melody

(Prize Winner)

Melody to me is the next thing to religion. Music is the art of combining sounds in a manner to please the ear. What is more nerve-racking than an orchestra with all bass instruments and no melody; or a person singing all out of tune?

Melody expresses stories of tone-poems. You can imitate the wind, the rain, thunder, trickling water. I heard the *Slumber Song* by Schumann and imagined the mother rocking her baby, but at first the children were making so much racket the baby could not go to sleep until the mother quieted them.

How could there be music without melody? Melody brings out expression in music as thoughts do in language.

CHARLES MEDLIN (Age 11), Class B,
North Carolina.

ANSWERS TO ENDLESS CHAIN

PUZZLE IN JANUARY:

HarP
PinK
KeeN
NeaR
RosE
EveR
RoaD
DeaR
RicH
HarP

HONORABLE MENTION FOR JANUARY ESSAYS:

Josephine Fischer, Phyllis Morrell, Mildred Parkinson, Kathryn E. Dambach, Susie Hoogasian, Jean Marie Shaefer, Charlotte Mary Mackay, Margaret Hofstadt, Sona Tahmizian, Mary Bowen, Nina Dubrowsky, Mildred Ring, Frances Taylor, Julia Elizabeth Comte, Catherine McCarthy, Gertrude Griffen, Mabel C. Dunn, Marcia Hamilton, Catherine Buit, Mary Alice Hoste, Bernard Cohen, Patricia Klein, Mary Kathryn Ihle, James J. O'Reilly, Barbara Lynch, Clorinda Temple, Ernest Heinlich, Mary C. Solbach, Norma Stevenson.



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Letters from Etude Friends

Singing Feasts in Old Louisiana

This remarkable letter telling of a very beautiful and sincere interest in song is presented just as it was written to us.

To THE ETUDE:

I read in an ETUDE last year something about the return of the old time singing schools in the South.

During the three years I have been living here I have heard of the schools and the fifth Sunday singing but had never attended either until last Sunday. I wish you could have been with us. I don't know when I have enjoyed anything quite so much.

When a month has five Sundays the fifth one is set aside for the convention. Until two years ago the community that invited the convention furnished the dinner, but sometimes there was not enough to eat so now each one takes his dinner. It is all spread together or in groups. However, last Sunday was different; it was held at Ward 5. They barbecued twenty goats and ten cows. Our town furnished the bread, another the cakes and pies, another the pickles, and so on.

It rained hard all day Saturday and it didn't stop until Sunday morning. We went, feeling that we would be about the only ones there. We arrived about ten-thirty; the school auditorium was packed. It holds about four hundred and there must have been at least two hundred more outside.

Ward 5 is twelve and one-half miles from a post office and railroad station—with dense woods on both sides of the road all the way except once in a while a house. Some children live twenty miles and more from school.

Those who wish to lead a song or tune, or have charge of a quartet register with the secretary. Those who have attended singing schools and know their do-re-mi's are asked to sit in the choir on the stage. There were about seventy-five in the choir, all ages from ten to a hundred; at least one man looked that old but I suppose he was not much over seventy. He sat at one end on the front row—a boy at his first circus never received any more joy out of it than this man did at singing. I believe he sang every song except the specials. His face beamed with happiness. A few seats from him sat a nice looking woman in the latest fall attire while further on was a woman with a faded cotton print dress and a bonnet-like, home made hat; she looked as though she might have been working in the garden. Some were dressed nicely, mostly however, in last year's (or the year before) style. But every one seemed perfectly at home and sang for the pure love of it.

That choir really sounded like two or three hundred. There were plenty of sopranos, bass, altos and tenors. The songs they sing are not simple like our hymns. The time is hard unless you have studied it. They all knew how to read the shaped notes so that they had no trouble singing any song that any leader called for.

Two girls and one man took turns at playing the piano. One quartet had three brothers in it. They could all sing at a very early age and one who is now sixteen has been conducting singing schools over the country for the past two years.

The songs were all religious and very fast. I wish our churches would use more of that kind. You know how you feel when the soldiers are on parade and the band is playing. Well, these songs when sung just right make you feel the same way, except instead of war you feel like stepping in line and marching straight to glory.

Our Mayor who is a Christian man and is easily touched by religious things sat beside me. He just couldn't keep from uttering a heart-felt "Amen" occasionally.

Some folks go to these conventions in order to be with relations and friends they haven't seen since the last one or perhaps longer, others go to sing; but the majority go to listen.

Singing is the only form of music lots of people are privileged to enjoy. These conventions are wonderful things, I think. A man from a community eighteen miles from Ward 5 invited them to meet there next time there is a fifth Sunday. A minister gave the closing prayer a little past three o'clock.

October 10th, I intended to mail this letter last week but glad now that I didn't finish it because we spent the week end down on the river about twenty-five miles and on Sunday the negroes had their singing convention. Now that was really something worth writing about. They called it a "singing feast" and "giving joyful noises unto the Lord." They sang the same songs we heard on the Sunday before; in a way they sounded alike, but yet how different.

There were I suppose around two hundred and fifty negroes. Practically all of them plantation negroes, not more than two dozen were educated. There were nine singing school teachers from several parishes or counties and a few preachers. A negro woman gave the welcome address to these visitors. All I can say is that I have never heard anything more beautiful, more sincere; she must have the heart of a poet.

I would give anything if I could tell you about their singing feast but I am no writer so will not try but it was the most interesting thing I ever listened to.

—MRS. D. P. GORDY.

* * *

"Show the composer all the possibilities of an instrument in its infinite variety, and he cannot help but be inspired to write for it."—Hans Kindler.

Working With "Dad"

By Bertha M. Huston

AFTER MANY years of close observation of how the reaction of a musical education of his children affects the father, I have summed up the findings into one conclusion, namely: "The average Dad is seemingly always a rather silent partner in this education."

True he plays a very major part in that he usually pays the bills; although in many cases the careful management of a not-too-plentiful budget by the thrifty mother lays the way open for this coveted education.

But one thing I have also found in favor of Mr. Average Dad is this—he is usually the one who shows the greatest pride as soon as his children are able to play even the most simple selections. He persistently

Dad's place and to see the situation through Dad's eyes.

I have in mind a father who played the violoncello. Every time the daughter, a pianist, and the son who played the violin, practiced, Dad dragged in the violoncello. They dreaded it, and consequently dreaded to practice on that account. It is needless to say that Dad, in this case, should not have been so spoiled. He should play with them occasionally but not force his presence into every practice hour.

The old German fathers are invariably proud of their musical offspring. They usually love the grand old classics and rarely care for modern popular music. By their love and appreciation of good music, they

Musical Books Reviewed

Manuel De Falla and Spanish Music

By J. B. TREND

This biography and critical appreciation of one of the most powerful and original of modern composers of music with a distinctively folk flavor, is excellently done. It presents the composer's genius in an adequate and attractive fashion.

Pages: 184.

Price: \$2.50.

Publisher: Alfred A. Knopf.

Here Comes the Band

By RAY GILES

At last we have a "corking" good book about the band, addressed to the audience where it will do the most good. Most band books are either highly technical, or else they are in the jargon of the bandsman, so that the lay reader (what does the lay reader lay?) gets but a small idea of what happens.

This intelligent writer starts with cithrums, rebeccas and sackbuts (goodness help us), but he soon is dealing with "The Leathernecks Serenade Two Cheeses"; "Youth Runs Away with the Band"; "What Makes Them Sound That Way?"; in all twenty-two chapters which leave the reader both entertained and at the same time informed about band music and its relation to present day education and public usefulness.

Pages: 206.

Price: \$2.00.

Publisher: Harper & Brothers.

Essays In Musical Analysis

VOLUME I

By DONALD FRANCIS TOVEY

Volume I of this series deals with the symphonic form in music and gives lucid analyses of a rather large group of the leading works of the masters. First of all, is displayed a rich musical erudition, with just that kind of information which is so often wanted by the concert goer, and yet which is so difficult to find at the moment. Along with these are the well measured opinions of one of the most broadly educated of modern musicologists and critics. Copious quotations from the works under discussion add much to both the interest and the value of the text.

Pages: 223.

Price: \$4.00.

Publisher: Oxford University Press.

The Frantic Physician

By MARSHALL BARTHOLOMEW AND ALEXANDER DEAN

Here we have an adaptation, in two acts, of the classic comedy, "Le Médecin Malgré Lui (A Physician in Spite of Himself)" by Molière, with the music by Gounod. It is, in fact, an *opéra comique*, with spoken dialog instead of recitative to carry on the story between the set musical numbers. The whole has been adapted to amateur performance and so places within the reach of clubs and high schools this captivating masterpiece of the combined art of one each of the greatest French geniuses of both literature and music.

Pages: 210.

Price: \$4.00.

Publisher: Silver, Burdett and Company.

College Music

By RANDALL THOMPSON

Within this volume are presented the results of a nation-wide survey of the musical activities and methods of instruction in American colleges. Here is given a comprehensive and unbiased resume by leading educators and investigators in the musical field, with outlines of "Courses Offered," "Courses in Applied Music"; discussions of "Music in Writing," "Music in Performance," "Music in Company," "Music in Itself"; and a Registry of work in the institutions visited. A comprehensive view of music in our American colleges, especially valuable for reference.

Pages: 279.

Price: \$2.50.

Publisher: The Macmillan Company.

The Man With the Baton

By DAVID EWEN

This new book by David Ewen is a comprehensive volume dealing with conductors. There are two hundred orchestral directors listed, with their biographies. The book is excellently illustrated and gives much information which will be read with profit and interest, by musicians.

Pages: 374.

Price: \$3.50.

Publisher: Thomas Y. Crowell Company.

Ludwig Eblert, the eminent German pianist, composer, critic and litterateur, once said to a group of teachers: "The greatest triumph of a teacher does not consist in transforming his pupil into a likeness of himself, but in showing him the path to become his own individual self."

Next Month

THE ETUDE for MAY 1936, Will Include These Features Rich in Practical Interest

HENRY L. MENCKEN



Widely regarded as one of the most brilliant writers of the present age, and who at the same time is also an amateur musician of unusual ability, gives his opinions upon "Making Your Music Live."

A VISIT TO MUSICAL SALZBURG

A really delightful travel article by Grace O'Brien, describing the splendid Salzburg Festival, which has grown into a major annual event of the musical world.

OPERA ON THE SCREEN

Harrison Lawler of Los Angeles tells of the very unusual preparation being made in the cinema capital to put opera in every moving picture house in America.

THE FREEDOM OF THE AIR

In February Boake Carter, one of the most famous of radio commentators, interviewed the editor of THE ETUDE on "The Freedom of the Air." So many requests to have this interview in print have been received, that it will be published in our May issue.

HOW TO END A MUSICAL COMPOSITION

Another valuable article by the great authority on problems of musical theory, Dr. Percy Goetschius. An easily comprehended discussion of the final closings of famous compositions of the masters.

The interviews with Henry Ford and with Edward L. Bernays will be continued in THE ETUDE for May. Mr. Ford concludes his lively discussion of music in daily life; whilst Mr. Bernays gives to teachers further excellent suggestions for getting new pupils.

OTHER INTERESTING ARTICLES by distinguished teachers and practical workers in a dozen musical fields, PLUS 22 pages of the finest new music obtainable.

calls upon them to play for callers. He boasts of their talents to his friends. Business-like, he appreciates getting something for his investment, and, in his quiet way, knows whether he is getting this compensation, even though, in the first stages of practice, he does not show it.

There is also a strain of the pathetic in this pride of some fathers. Children often resent being asked by him to play for company. Perhaps they feel as though they cannot yet play well enough for that.

Ofttimes, too, Dad, who used to be very good on the violin, himself, will insist on his child accompanying him on the piano; and somehow, the youngster usually feels that Dad's method of playing is rather antique; or perhaps he feels that, considering the difference in ages, they look ludicrous to the listeners. It seems only right that the mother should, under such conditions, explain to the child just how proud that father is, trying to put him in

tend to spur to ambition the son or daughter receiving a musical training. My own German father loves the beautiful selections that come in THE ETUDE every month. He listens attentively, seeming to absorb the tones as though they were food which he needs for his inner nourishment.

Yes, Dad may be a silent partner, but that is only his outer covering. Inwardly, he is, at times, critical, appreciative, discouraged, encouraged, proud or disgusted, as the musical education advances.

Perhaps it will not be out of place to suggest that it would not be difficult to make Dad over into something besides a silent partner. Let him in on the musical business. Work in partnership with him, and the chances are he will be a help with his, until now, dormant ideas or well meant criticisms. He may know more than you realize. He may have a better ear for music than you think. Don't let him be a silent partner!

SUGGESTED MATERIAL FOR MAKING INTERESTING

Piano Pupils' Recitals

Wide-awake teachers, realizing that "ALL-PIANO-PLAYING" recitals are apt to become tiresome, introduce novelties in the program—a Costume Group, a Playlet or Operetta, Songs, Recitations and Choruses, Rhythm Band Numbers, or Solo Selections on some other instrument. Some strive to build programs on one special subject; others make the entire program a continuity around a central idea. The material here listed either has been especially written for recitals or has been adapted for such use.

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A 20 minute sketch containing 7 numbers. Stage unnecessary, costumes inexpensively made. Sparkling dialog, pretty songs, a recitation, a piano solo, a duet and a dance.	
ROM MANY LANDS , by Mildred Adair.....	.50
Fine for use on an International program. Excellent opportunities for picturesque staging. There are 14 numbers, and more may be interpolated.	
IRDS OF ALL FEATHERS , by Mildred Adair.....	.60
The largest and most pretentious of Miss Adair's playlets. Can be made quite colorful at little expense for costumes. No special scenery required.	
MUSICAL PLAYLETS FOR YOUNG FOLKS , by J. F. Cooke.....	.60
Short musical sketches based on incidents, real or imaginary, in the lives of 10 famous composers. During the action pieces of the composer are played. Bach, Beethoven, Chopin, Handel, Haydn, Mendelssohn, Mozart, Schubert, Schumann and Wagner. May be used for Classic programs, mentioned elsewhere on this page.	

A Helpful Booklet for Teachers!

Making a Success of the Pupils' Recital
From "The Etude Musical Booklet Library"

Includes 3 valuable articles: *Making a Success of the Pupils' Recital* by Perlee V. Jervis, *How to Give Concerts and Recitals for Pupils* by Clarence G. Hamilton, and *A Springtime Flower-Music Recital* by Rena Idella Carver. Price, 10 cents.



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Around Which Juvenile Piano Recitals May Be Built

RISCILLA'S WEEK , by Mathilde Bilbo.....	.75
7 characteristic first grade pieces with words, telling the story of seven busy days in the life of this young lady.	
A VISIT TO GRANDPA'S FARM , by Mathilde Bilbo.....	.75
7 boyhood scenes with appropriate texts.	
ON OUR STREET , by Allene K. Bixby.....	.75
12 very easy pieces describing familiar scenes.	
EIGHT HOURS AT OUR HOUSE , by Paul Bliss.....	.60
A busy day at home in 8 scenes. Clever verses.	

PIANO ENSEMBLE ALBUMS

The playing of group numbers helps to shorten programs and permits more pupils to take part.

LET'S PLAY TOGETHER , by Mathilde Bilbo.....	.75
A fine collection of very easy pieces for group playing.	

THE THREE PLAYERS , by A. Sartorio.....	1.00
Original compositions and transcriptions for 1 piano, 6 hands.	

SEND FOR CATALOG A-7—Handbook of Music for Piano Ensemble. Contains complete list of pieces for group playing at one or more pianos. It's FREE.

SPECIAL RECITALS

The following topics, as well as some of the titles of materials listed thereunder, suggest novel named recitals like "Flower Recital," "Bird Recital," "Peoples of the World Program," etc. The costuming and decorating possibilities for these recitals are obvious.

MOTHER GOOSE

MOTHER GOOSE ISLAND , by Geo. L. Spaulding.....	Price \$0.60
A cute operetta for juveniles in which all of the famous characters are introduced.	
TWELVE MOTHER GOOSE MELODIES , by W. Berwald.....	.60
First grade pieces with text. Extra large notes.	
OLD RHYMES WITH NEW TUNES , by Geo. F. Hamer.....	.60
Six Mother Goose verses in new musical settings. Gr. 2.	
JACK AND THE BEANSTALK , by Fannie C. Dillon.....	.75
Three descriptive compositions. Gr. 3.	
MOTHER GOOSE DUETS , by Theodora Dutton.....	.75
Ten 4-hand arrangements of familiar melodies.	

CIRCUS

CIRCUS DAY , by Bryn Hume.....	.60
12 melodious piano duets for first grades.	

Any number of easy piano pieces may be obtained having titles descriptive of circus life, circus folk and circus scenes.

ORIENTAL

THE CAMEL TRAIN , by William Baines.....	.50
A descriptive Oriental Patrol. Also published for 4 and 6 hands.	
FROM THE FAR EAST , by Geo. Tompkins.....	1.00
Six Oriental sketches for the piano. Gr. 4.	
ALGERIAN DANCES , by R. S. Stoughton.....	1.25
Characteristic piano numbers.	
BALLET EGYPTIEN —No. 2, by A. Luigini (Cat. No. 25704).....	.35
Arranged by W. M. Felton. Gr. 4.	
FAR, FAR BELOW THE WEARY CAMELS LIE , by Carlyle Davis (Cat. No. 25478).....	.30
A desert number. Gr. 3½.	
ZIRA DANCES , by Carlyle Davis (Cat. No. 25477).....	.35
Oriental rhythms and harmonies. Gr. 3½.	
HIMALAYAN SKETCHES , by Lily Strickland.....	1.25
Oriental melodies in Occidental notation. Gr. 5.	
THROUGH AN INDIAN GATEWAY , by Lily Strickland	
5 Oriental piano pieces— <i>Blind Beggar</i> (30c); <i>Festival</i> (40c); <i>Hindu Lalla</i> (30c); <i>To the Burning Ghat</i> (30c) and <i>Young Hindu Widow</i> (35c).	

AMERICAN INDIAN

FROM THE DALLES TO MINNETONKA , by Thurlow Lieurance.....	1.25
5 piano pieces on aboriginal themes. Gr. 4.	
AMERICAN INDIAN RHAPSODY , by P. W. Orem.....	.90
On themes recorded and suggested by Thurlow Lieurance. Gr. 8.	

Songs and Piano Pieces based on Indian themes, as well as easy piano numbers in Indian style, also are available. Ask for a selection of these for examination.

INTERNATIONAL

THE MELTING POT , by Wm. M. Felton.....	.75
A book of folk songs and characteristic melodies from all nations. Gr. 2 and 3.	
FROM MANY LANDS , by Mildred Adair.....	.50
See description under Musical Playlets.	

Under this head might be mentioned also the National Programs that can be arranged from the works of composers of various countries, such as France, Germany, America, Italy, etc.

OPERATIC

YOUNG FOLKS' OPERA GEMS75
Easy arrangements of grand opera melodies for the piano.	
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OPERA STORIES AS MUSICAL READINGS: Aida—Carmen—Lohengrin , each10
Opportunity is given for the introduction of musical selections from the opera.	

CLASSIC

The selection is practically unlimited. Only a few piano albums can be mentioned here.	
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CELEBRATED PIECES IN EASIER ARRANGEMENTS	1.00
SOUVENIRS OF THE MASTERS , by Geo. L. Spaulding.....	1.00
Children's pieces with verses.	
CLASSICS FOR THE YOUNG , by Paul Felix. Piano Solo.....	1.00
CLASSICS FOR THE YOUNG , Piano Duet.....	1.00
CELEBRATED COMPOSITIONS BY FAMOUS COMPOSERS	1.00
MUSICAL PLAYLETS FOR YOUNG FOLKS by James Francis Cooke, described elsewhere on this page, supply fine continuities for recitals of individual composers' works.	

WOODLAND SCENES

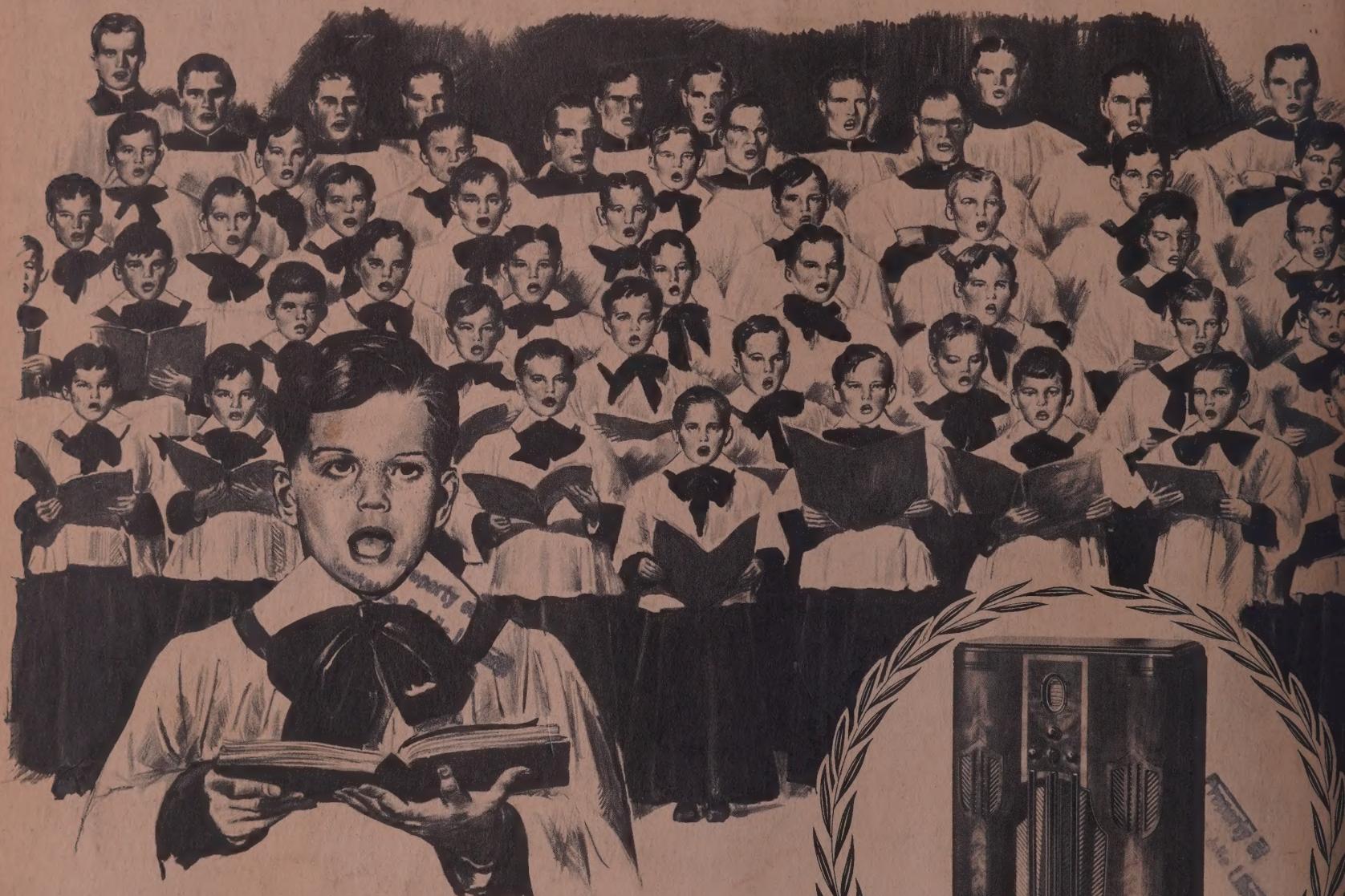
WOODSY CORNER TALES AND TUNES , by Helen L. Cramm.....	.75
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